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UNCLE JOSH SPRUCEBY COMPANY.

PLAYS AND THEIR CONSTRUCTION.

In complying with the request that I write something in regard to plays and their construction, I wish to emphasize that nothing in this contribution is offered in the way of advice. In playwriting every aspirant for success must work out his own salvation.

This doesn't imply that there is no need of craftsmanship. Indeed, the making of plays is after all a good deal of a trade, that is, in the sense that some sort of apprenticeship is indispensable in order to master the art of construction and the principles of technique, and the interesting essays by noted dramatists, critics, and others published in the THE DRAMATIC MIRROR a few years ago contain much excellent counsel that might tend to smooth the rough road that the coming playmaker must travel.

A dramatist need not necessarily be an expert in stage mechanism, but he should at least know what is practical in the line of scenic, mechanical and stage effects in general. He certainly should possess a knowledge of what I might term the mechanics of emotion. Another imperative qualification is an intuitive knowledge of human nature.

The playwright must be somewhat of a poet. Without imagination his play will not rise above conventionality. Without emotional inspiration he will never touch the heart or cause the pulse to beat faster.

In writing a play a series of stage pictures reveal themselves to my imagination. I calculate the amount of time required for each action and cut or lengthen the lines accordingly. Experience as a stage-manager has convinced me that the more direct and simple the dialogue the better, as it is more apt to go straight to the mark and produce the desired effect. Every line that does not either thrill or entertain or have some relation to the plot is usually superfluous. I am now referring to plays with a modern theme, not to plays of the classic drama.

Personally I have a predilection for themes that blend romance and reality. I follow no particular method, but I lay great stress on the development of the plot, and endeavor to heighten the effect of each succeeding climax. I treat dialogue as the natural outcome of the action. If the action and the accompanying words (that are supposed to illustrate the action) fail to harmonize, it is as much of a discord to me as a melody played in one key while the accompaniment is played in another.

Verbosity is the cardinal sin that causes many a play to be rejected. Fine phrases that have no bearing on the plot are all very well in a three-volume novel, but they weaken and frequently ruin a play. Remember that upon the stage, above all other places, "brevity is the soul of wit." I have frequently worked over a sentence for a week to find the exact phrase to express and bring out the full meaning of the action, and to have the sentence accord exactly with the comic, pathetic, sentimental or thrilling nature of the situation. Nor is it an exaggeration to say that I have worked over many a scene for six months.

After finishing a sentence I read it aloud, accompanying it, so far as possible, with the suitable action. Thus I act the whole play sentence by sentence over and over again. Plays that draw the public for any length of time are not dashed off at fever heat. To attain success as a playwright means work, work, work!

The playwright must devote himself to his task with all his mind, with all his heart, with all his soul. He must add, revise, reject; suffer the torment of perpetual revision. The characters and situations of his play will haunt him day and night, waking or sleeping, anywhere—everywhere.

Beat, saw, hammer and pound! Finish and polish your play with due attention to the minutest details. Then unexpectedly discover a way to improve it, and begin all over again. That is playwriting! And if your play is actually produced you will be playing to great luck, if the public and the dramatic critics ever allow you to try again.

Seriously, I know of no more arduous profession than playwriting, and to those who contemplate making it their life work I say count well the cost. Where one dramatic author succeeds hundreds of would-be dramatists fall by the wayside. You must not only learn to labor, but you may have to wait long, long years before you reach the goal of success.

At the same time it may be well to remind the aspiring dramatist that good plays are mighty scarce, and that if he has it in him to write a popular play tinged with originality and genius, and if in addition he is sufficiently persevering to get the play produced, he will reach the top rung of the dramatic ladder at a single bound.

DAVID BELASCO.

THE STORY OF RODION.

Richard Mansfield will produce at the Garrick Theatre to-night (Tuesday) for the first time in this country a dramatization by C. H. Meltzer of Dostoevsky's celebrated novel, "Crime and Punishment." The stage version is entitled The Story of Rodion, the Student.

The story in brief is as follows: Rodion Romanovitch, an impetuous St. Petersburg student, is mentally unbalanced. He holds the theory that murder is no crime if the murderer can conceal his guilt, and if the object for which the deed is done is a good object. He chooses for his victim an old woman who lends money at high interest and lives alone. He goes to her room, murders her and escapes. A sleuth hound is put on his track in the person of Porphyrius Petrovitch, a kind of Sherlock Holmes, who is familiar with Rodion's sentiments as expressed in public, yet who has no direct evidence of the student's guilt of this particular murder. However, all danger seems past, for another man, a crazy man, given himself up to justice as the murderer. But now arises the psychological interest in the play. The conscience that Rodion heretofore defied awakens. His days and nights are haunted by remorse, and still shadowed by the relentless Porphyrius, the unhappy man finally seeks refuge in the scaffold.

The central figure should furnish Mr. Mansfield with one of the best character and acting parts he has ever had.

The cast will be as follows: Rodion, Mr. Mansfield; Porphyrius, D. N. Harkins; Warschawsky, a comedy drunkard, Edmund D. Lyons; the usurer, Kenneth Lee; Sonia, an outcast, Beatrice Cameron; and Nastasia, a comedy servant, Johnstone Bennett. Other parts by A. G. Andrews, Louis Dutton, Herbert Passmore, W. N. Griffith, Joseph Weaver, C. B. Cochrane, J. J. Shaw, Eleanor Carey, Jennie Eustace, May La vine, Dimples Muir, and Annie Alliston.

ELEANORA DUSE'S TOUR.

Eleanora Duse will sail for this country on the *Majestic* on Jan. 29. Her American tour will begin under the direction of the American Theatrical Syndicate on Feb. 17. Duse will have at least one new play in her repertoire. It is by Verga, who wrote the one-act play, *Cavalleria Rusticana*, and is entitled *The She Wolf*.

ANNIVERSARY OF FLORENCE'S DEATH.

Nov. 19 was the fourth anniversary of William J. Florence's death, and the occasion was remembered by numerous friends and relatives of the comedian who subscribed to the decoration of his grave in Greenwood. Among the contributors to this remembrance were: Joseph Jefferson, A. M. Palmer (in behalf of the Actors' Fund), Vice-President O'Brien, of the Southern Express Company, John W. Mackay, Doctor Walter M. Fleming, in behalf of the Knights of the Mystic Shrine, Chief of Police Conlin, the Florence Dramatic Association of Brooklyn, Mrs. Norman Wiand, his only living sister, of Boston, and William Gelshenen, President of the Garfield National Bank.

Dr. Fleming has proposed to make a public demonstration at the grave next year, the occurrence of the fifth anniversary. He will enlist the sympathetic interest of the Knights of the Mystic Shrine, and as Mr. Florence was its father in this country it is probable that this project will be carried through.

It is also proposed to perpetuate Florence's memory by a brass tablet to bear a poetic epitaph by William Winter.

YVETTE GUILBERT'S APPREHENSION.

Yvette Guilbert, who will make her debut at the new Olympia on Dec. 18 and who will actually receive from Oscar Hammerstein the almost fabulous sum of \$10,000 for appearing on his stage for about ten minutes thirty-six times, wants to cut a dash the short time she is in New York. She will stay at the Waldorf, and, in a private letter to a friend whom she asks to secure the rooms, she says she is not paying \$3 a day at the Savoy, London, but is willing to go as high as \$25 a day at the Waldorf. She needs, she says, a small suite of bedroom, parlor, and

ORIGIN OF THE CONTINUOUS PERFORMANCE.

The continuous show idea so prevalent through the East, and in many places in the West, has had a tendency to induce many a number of proclamations as to who was the originator of this form of theatrical entertainment.

During the past five or six years, or since the continuous performance idea came into vogue, every manager, experienced or not, at every opportunity has boldly proclaimed himself the creator of the continuous performance idea; but the continuous show was introduced several years ago by Frank M. Drew and J. E. Sackett in Providence, R. I., in the following unique manner:

In 1893, long before a continuous establishment was even thought of, Frank M. Drew and J. E. Sackett owned and controlled a circuit of dime museums located at Cleveland, O., Columbus, O., and Indianapolis, Ind. In the Fall of 1893 they built and opened the first dime museum in Providence. At each of these places, in order to accommodate their patrons, it was necessary to give during each week day from ten to twenty performances.

The opening day of the Providence Museum was an event that will be handed down in the history of that city, as never before was an amusement enterprise given such an ovation. The venture proved a success from the first, and the efforts of the management to present each week new and startling curios wonders, and the best specialty talent to be had, soon won them the confidence and popular favor of the public.

The business each succeeding week continued to increase to such an extent that it became necessary to increase the capacity of the house and build an additional stage, so as to give two entertainments at one time. The popularity of the museum entertainments became so great that it interfered to a great extent with the legiti-

PROFESSIONAL DOINGS.

Charles Frohman has taken four weeks at Palmer's Theatre, beginning Jan. 6, for John Drew. John E. Kellard will play in the Heart of Maryland for the rest of the season. He was originally engaged for ten weeks only.

A. R. Wilbur, manager of the *Midnight Flood*, and Alice Roseland, leading lady of that organization, were married at Dayton, O., on Nov. 25.

The Garrick Burlesque company, in Trilby, played to \$1,036 in Lima, O., last week Monday night.

Ernest Lamson plays the part of Sam Warren in *Shore Acres*, with James A. Herne, this season, with unusual success.

In Sight of St. Paul's, which has been successful at the American Theatre, now goes on tour, being compelled leave that house owing to a previous booking of *A Runaway Colt*.

W. B. Watson, manager of O'Hooligan's *Masquerade*, has engaged Joe Conlin to play the part of Mike O'Hooligan.

Mattie Nichols is successful as the soubrette in *A Baggage Check*. Her sister Alice has rejoined the company.

It is reported that May C. Standish, of Baltimore, a member of Daniel Frohman's company, is engaged to be married to B. Rose, of New York.

Saved from the Sea, by Arthur Shirley and Ben Lendack, will be elaborately produced at the Bowdoin Square Theatre, Boston, Dec. 23, after which it will make a tour through the country. Time has already been secured for its New York production.

Two successful exponents of farce comedy, Fitz and Webster, are enjoying a prosperous tour through the South. Their company is exceptionally strong this season and *A Breezy Time* has been brightened up to date. E. B. Fitz rides his wheel everywhere. There are four wheels with the party, and Kathryn Webster and in fact all the women of the company are enthusiastic cyclists.

The D'Ormond and Agnes Fuller company includes John D'Ormond, Agnes Fuller, Thomas E. Macdonald, Luke Cogrove, Albert La Cross, J. L. Reynolds, Lorine Mansfield, A. W. Cross, A. D. McKee, Master Freddie Mansfield, May Donaldson, Arthur D'Ormond, Elm Elton, Camille Muzelle, A. W. Cross, business manager, and Charles A. Le Comte, in advance.

Ffaliot Paget has been engaged to replace Madeline Bouton in the Robert Hilliard company after this week, and is now rehearsing in Cincinnati. Mr. Hilliard has just finished two weeks in Canada, where *Lost—24 Hours* made a pronounced hit as it has elsewhere. Mr. Hilliard is said to have played the banner two weeks in Canada this season. This week he is in Cincinnati. It is probable that Mr. Hilliard will soon be seen in New York.

Maclyn Arbuckle has won a warm place for himself in the favor of the audiences that visit the performances of the Frawley company at the Burbank Theatre, Los Angeles, Cal.

Nanine Palmer, leading lady of *A White Rat* company, accidentally turned the key of the gas-burner too far in her room at the Griswold House, Detroit, one night recently. In the morning she was found unconscious and almost asphyxiated. Prompt medical measures restored her, however, and she appeared at the matinee the same day.

Possibly the handsomest theatre programme in this country is that used at Baird's Opera House in Lansing, Mich. The cover has a *fin-de-siècle* design, printed in three colors, while the typography of the inner pages, the coated paper, and the general effect are well-nigh faultless.

Adolph Wackenhimer, the usher of the Bijou Theatre who was arrested on a charge of having violated the theatrical laws by permitting people to stand in the aisles, has been held in \$300 for trial.

Charles E. Fisher has just closed a successful four weeks' engagement on the Harry Davis circuit. Last week he joined Adrian's Uncle Tom's Cabin company with his little daughter, Violet, who will play Eva.

Herrmann, the magician, created quite a stir in Denver recently with his palace on wheels and his team of Mexican ponies. He stopped at a fruit stand on Seventeenth Street one day, bought an orange, and took a gold five-dollar piece from its interior, affecting as much surprise at finding it as did the old Irishwoman who kept the stand. He then bought another orange, from which he took ten dollars in gold. Then he took a roll of bills from his pocket and offered to buy the whole stand, but the proprietress, frightened as she was, refused to sell.

Fanny McIntyre canceled her engagement as leading lady of the Grand Opera House Stock company of Salt Lake City to accept the lead with War of Wealth. She left Salt Lake after the Saturday evening performance, studied her part on the train, reached San Francisco on the following Monday, and played the part that night, making an instantaneous hit.

Roselle Knott has been very successful as the leading character, Hetty Dragon, in *The Cotton King*, this being her second season in that role. During the recent run of eight weeks of the play at McVicker's, Chicago, the papers were unanimous in their praise of her work in the part. *The Cotton King* is filling a two-weeks' engagement in Boston.

Henry Arthur Jones has written to Charles Frohman stating that he does not know how the report was circulated that he was to drop the Jones from his name and call himself Henry Arthur. Mr. Jones states that there is no truth whatever in it.

E. A. Church has gone to Chicago, where he will look after John Griffith's interests. Mr. Church reports most successful results on the season so far and has complimentary press notices from Canada and the West.

Frank W. Conant is in Los Angeles, Cal., owing to the illness of his mother, who resides there. Mr. Conant will not be able to return to New York before the first of the new year. Many professionals will remember Mrs. Conant, as her charming home in Los Angeles has been the rendezvous for many professional friends.

Lottie Collins' husband, S. P. Cooney, has become the London agent for H. S. Taylor's Managers' Exchange, which will tour Miss Collins next Spring in a new burlesque.

Erna Kendall writes from Chicago: "A telegram from my home at Sea Cliff announces the arrival of a big baby boy on Nov. 22, making five, all told, of American Kendalls—three boys and two girls—three kings and a pair of queens—the highest picture hand in the deck. Mother and son doing well, and *A Pair of Kids* doing fairly well."

Nobles of the Mystic Shrine, Mecca Temple, will attend Neil Burgess' performance in *The Year One* at the Star Theatre on Wednesday evening.

E. D. Shaw. Bus. Mgr. Address MIRROR.*



VIOLA ALLEN.

bath, and everything must be *à la bien*, which means, of course, very swell. She also asks her friend to arrange for the hire of a swell brougham by the month, and the coachman must be neatly liveried, with a cockade (not a cock-tail) on the side (of his hat). She also wants to know of some good topical song; not, however, of the order of "Her Golden Hair Was, etc." for that, she asserts, calls for too much gymnastic exercise. Miss Guilbert writes capital English and will sing several of her songs in our language.

UNDER THE BLACK FLAG.

Attention is again called to the piratical enterprise of the Marks Brothers, who may be noted in cross-roads theatres, but who evidently seldom get into any prominent theatre. They are Canadian operators, who incidentally advertise the *Toronto Mail* "job printing company." They pirate well-known plays under the subterfuge that the plays they steal have been "rewritten expressly" for them by one James J. Campbell, of Boston. Managers who have any regard for honesty should decline to deal with thieves of this kind.

A company called "the Otto H. Krause Guaranteed Attraction, consisting of twenty people, band and orchestra," are pirating *Niobe*, under the title *A Home Affair*, in Mississippi.

In Pike County, Pennsylvania, there is now forming the most extraordinary piratical company in the Union. It is heralded as Sullivan's Celebrated Dramatic Troupe, and it is composed of three men, a woman, and a little boy. They stay three nights in each place and inflict the natives with Uncle Josh Whitcomb, Muldoon's Picnic, and Black Diamonds. In the southern part of Pike County there are a good many farmers, some bears, and numerous barns. There are no theatres, but the enterprising Sullivan finds the barns a satisfactory substitute.

The Rose Stillman company, Charles Riggs, proprietor, played *Caprice* recently at Pasadena, Cal., under the title of *The Country Girl*. This company pirates Jane and other well-known plays. The Shaw company another shyster crowd, is playing *A Texas Steer* around the same neighborhood.

mate theatres of the city, so the local managers got together to invent some scheme by which to counteract the condition of affairs by closing up the museum or at least to cause the attendance to diminish to such an extent that it would prove unprofitable.

At this time the theatrical license was \$50 per annum, but these scheming, competing managers got the City Council together, without inviting Mr. Drew and Mr. Sackett, and induced that body to repeal the original ordinance of \$50 per year and draw up a new ordinance which they had passed, to charge \$5 for each performance given. Messrs. Drew and Sackett to continue in business were obliged to give twenty-five performances daily, which at the rate of \$5 per performance would in a week absorb the profits, so these inventive managers put their heads together and soon invented a means to overcome the very unreasonable demands the City Council and new license had imposed upon them.

Up to this time Drew and Sackett had been giving twenty separate performances daily. To make the performance continuous from 2 p. m. until 10 p. m., without dropping the curtain, and at the same time carry on their business as before, they made it a rule to engage extra musical artists or specialty performers who were to come on and occupy the stage until the audience had left and a new audience was let in and seated. Then the regular entertainment began again. In the intervals the musical act or the specialty alternately amused an audience consisting of Mr. Drew, Mr. Sackett, or possibly one or two attaches of the house, the regular performance being resumed at the usual hours, thus making the entertainment a continuous performance from 2 p. m. until 11 p. m., without a wait. This is the origin and first introduction of a continuous performance. HARRY M. SCOTT.

The Lilliputian company, now playing a remarkably successful engagement in Berlin, will go to Hanover, from there to Hamburg, and open on Feb. 29 in St. Petersburg. Next season they will tour in this country under the management, as usual, of Carl and Theodor Rosenfeld.

SCENES FROM CURRENT PLAYS.



JAMES K. HACKETT.

HERBERT KILICKY.

JAMES H. HARRIS.

LYCEUM THEATRE: THE HOME SECRETARY. ACT IV.—THE STAGE.

DUNCAN TRENDLE: "Midnight! An open window—your mutual knowledge that my absence would be prolonged. What time you to say?"

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

A PHRENOGRAPH OF JANAUSCHEK.

In the last issue of the *Phrenological Journal*, Doctor Edgar C. Beall contributes an article on Madame Janaushek, part of which is biographical and part the explanation of a personal phrenological examination. Doctor Beall's phrenograph is particularly interesting, because, as he says, many of the facts revealed apply to most great dramatic artists.

Madame Janaushek's temperament is a combination of nearly all the elements that insure health and long life. She has the dark pigment in the hair and skin which denotes the presence of positive power. Her hand agrees also with the general strength and positiveness of her character. The love of life, courage and combative-ness are more strongly developed than in most women. She has a wealth of magnetism, high animal spirits and intensity of love.

Secretiveness is weak, as in most actors. As it confers a species of restraint, it is also opposed to that freedom and spontaneity of expression which constitute the very life of art in all its protean vehicles. This lack of secretiveness, however, is not opposed to caution. Janaushek, for instance, is found by the phrenologist to be careful in guarding her reputation and in maintaining a high degree of excellence in her professional duties, but without a great degree of prudence in financial matters. There is also great sensitiveness to approbation or blame; a longing to excel, unsupported by the sense of self-valuation.

As for the moral elements, there is more sense of justice and sympathy than reverence or faith. She has in marked degree the quality described as a tender heart.

THE DAVE B. LEVIS COMPANY.

On the first page of this week's *MIRROR* will be found excellent portraits of Dave B. Levis' Uncle Josh Spruceby company. This is one of the money-makers of the road, its receipts in all the principal Western cities equalling and often exceeding those of more pretentious organizations.

Uncle Josh Spruceby is one of those quaint types of Yankee character that, like Alvin Joslin and Joshua Whitcomb, always appeal to the heart of the average theatregoer.

The company, which numbers twenty-two members, including a band and orchestra, is under the management of Dave B. Levis. He is one of the best known of younger managers, and is popular in the profession for his affability, modesty and integrity. Mr. Levis got his early experience in the circus business, from which many sharp-witted, progressive men have graduated. Active, alert and ambitious, Mr. Levis may before long concentrate his powers upon even higher enterprises. He is assisted in the management of the attraction by Stewart S. Walters, his business manager. Mr. Levis finds him a valuable assistant.

The personnel of the company includes Mr. and Mrs. Burt Hodgkins, Frank Halstead, Eddie P. Bowes, W. H. Dalrymple, Major O'Laughlin, Charles Gerlach, Richard A. Bothe, William G. Sanders, Mort W. Pyle, Charles Prokop, James D. Duncan, Emil Miller, Harry Collins, Arthur Saxe, Fred F. Freeman, Ed F. Carey,

Minnie Milne, Cora Corelli, and Edith May Stanhope. This is the fifth successful year of Uncle Josh Spruceby.

A KANSAS CONTRACT.

Business-Manager Flack, of the 8 Bells company, sends THE MIRROR a contract which he received from a country manager in a remote town in Kansas who wanted a date. It reminds one of the early days of the drama in this country, when Thespians had to pick their way through thickets in order to reach the next "stand."

It is quite certain that the man who drew up this contract "never saw the streets of Cairo" or, indeed, of any other metropolis. Here are some of its clauses:

First party to furnish company, entertainment, and perishable properties, complete in a first-class and commendable shape, with tickets and all printing necessary for the proper advertisement of the entertainment together with first-class band and orchestra.

Second party (local manager), to furnish opera house, stage men, janitor, and properties.

Comps restricted to showmen admitted by the company. Ticket sellers 2; landlord 2; newspapers 8; bill-posters 4; ushers 2; family of manager of opera house and for properties and bill boys.

Sharing terms: First \$5 receipts to opera house manager; next \$10 to company; after that 25 per cent. to manager and 75 per cent. to company; \$10 per night, \$35 per week for use of opera house and license. Drunkards, disorganizers and tramp shows not wanted.

Board at the Occidental Hotel in the Opera House building at 75 cents per day, two to each room, or \$4 per week, will be furnished by the manager of the opera house if desired.

Bus fare will be furnished for ten cents each person each way and baggage delivered to and from the opera house at ten cents per package each way.

Opera House: Size 44x72 feet; stage, 44x25 feet; Niche opening, 20 feet wide. Seating capacity, 300. Nice new comfortable folding opera chairs.

If the above meets your approval, fill in blanks and date, and return one to manager opera house.

A SPEECH APROPOS.

The Two Orphans is a play that can make people's hearts beat as excitedly as when it was first produced. Occasionally, however, the emotion excited in impressionable auditors is provocative of amusement. At a recent out-of-town performance of the play there was an amusing occurrence. In the last scene, where the hag La Frochard kicks the half-starved blind girl Louise to bring her to her senses, a young woman fainted in the balcony. The stage picture was "held" for a minute while the ushers assisted the young woman out. The next line of the play was spoken by La Frochard. Resuming the action with a wink and a significant jerk of the head in the direction of Louise, she exclaimed: "I know her tricks. She's shamming." The audience promptly connected the words with the accident in the balcony and the play was once more delayed owing to the laughter and applause.

ANOTHER RECORD BROKEN.

THE MIRROR has again broken its own record as a chronicler of theatrical doings and events. The last number of this journal contained reports from no less than 288 American cities and towns, the greatest previous number being 350. It

would be interesting to know what other daily or weekly newspaper in the United States has such a large and industrious staff of regular correspondents. There is in fact no publication of any kind in the world that covers its field as THE MIRROR covers the theatrical field.

A FOREIGN PIRATING AGENCY.

Florence Bindley, who is starring in The New Captain's Mate, recently received from London, England, a letter written by Blanche Harris, asking about the play, The Pay Train, which Miss Bindley owns, and in which she formerly starred. It appears from Miss Harris' letter that one Tony Sullivan, who was in Miss Bindley's company for four seasons, is now in London, and that he offered to dispose of The Pay Train to Miss Harris for £10. Miss Harris added that Sullivan offered to give her a choice of fifty pieces if The Pay Train did not suit. He showed a catalogue of the Chicago Manuscript Company, whose agent in London he evidently is. The Chicago Manuscript Company is the most notoriously dishonest concern doing business in this country. As is well known, it steals and deals in stolen plays by wholesale.

FATAL ACCIDENT AT OLYMPIA.

Last Tuesday morning, the day following the opening, a fatal accident occurred in the engine room of Oscar Hammerstein's new theatre, Olympia. A feed pipe in the steam-heating apparatus burst while the engineers and electricians were at work. Two men were killed and eight injured.

The accident caused considerable excitement in the neighborhood. All the city ambulances, the fire department and the police were called out, and the theatre was under police supervision for the rest of the day.

It was soon found, however, that the accident was purely local and in no way affected the safety of the theatre, so the evening performance was given as usual.

THE "SHAKESPEER BUSINESS."

F. I. Peters, manager of Edwin Rostell, tragedian, recently advertised in THE MIRROR for competent actors to support his star. He received some curious answers among the hundreds who replied to the advertisement. One was from a young man living in Omaha, Neb., and was worded as follows:

Gentleman in answer to your advertisement in the New York DRAMATIC MIRROR I offer my services to your firm I am without much experience in the Shakespeare business but have a desire to follow that line for I have a very good voice if you have any one I hope you will let me no as I remain

Yours Truly O. C. HOLMES.

P. S. please inclose ticket and old age.

ROBBED WHILE ASLEEP.

Burglars entered the room of Harry Lillford, the stage manager of Charley's Aunt company, while he was asleep, and relieved him of his watch and chain and a considerable sum of money. Strict investigation by the hotel people failed to find the culprit. As the room was numbered "13," Mr. Lillford is not surprised at his experience.

REFLECTIONS.

George Fortescue has left the W. Sing Party company, and Charles Costa has taken his place.

Florence Everett has been engaged for the support of Louis James.

The Heart of Maryland will be presented at the Hollis Street Theatre, Boston, on Nov. 30, 1895. All the orchestra seats at the Herald Square for the evening performance of Dec. 5 have been placed at the disposal of the ladies of the Kindergarten connected with the Nineteenth Street Synagogue.

Roland Reed entertained the members of the Grand Army Band after his performance at Canton, O., Nov. 25.

Bell's Opera House, a new theatre owned by C. S. Bell and managed by Frank Ayres, was opened on Nov. 20 at Hillsboro, O.

Thomas E. Shea produced his new play, The Man o' War's Man, at Fall River, Mass., on Nov. 21. It will be presented at the People's Theatre, in this city, on Dec. 2.

Al Bryan, of Cleveland, O., is organizing a company with a view to building an opera house in Akron, O.

Murray and Mack will present a new Irish comedy next season entitled Finnegan's Courtship.

A person calling himself Kelly and claiming to be advance agent for the Fay's Extravaganza company, recently visited Baton Rouge, La., and after obtaining numerous small sums of money from unsuspecting innocents disappeared.

A first-class opera house is to be built at Du Bois, Pa., which already possesses one theatre.

Emma Pollock has been specially engaged by Neil Burgess to play Taggs in The County Fair.

Bayonne, N. J., will have a new theatre next season.

The Little Robinson Crusoe company disbanded at Dubuque, Ia., on Nov. 19; Eddie Foy, the star of the company, having previously departed for Chicago.

Two-thirds of the women comprising the audience which witnessed the performance of Riche-lieu at the Peavey Grand Theatre, Sioux City, Ia., on Nov. 25, removed their hats or bonnets.

Sharp's Superb company having disbanded at Jackson, Mich., in consequence of their baggage being attached for debt, the Western Trilby company, which was playing in that city, tendered them a benefit, by means of which they were enabled to reach their homes.

Since the construction of a street railroad between Jeannette and Greensburg, Pa., Manager Cunan, of the Keaggy Theatre, Greensburg, has placed tickets on sale in Jeannette and put up posters on all the fences and walls there. Those posters Manager Blitz, of the Jeannette Opera House, has been in the habit of tearing down, with the result that the Greensburg manager recently had him arrested.

Manager George Hartz, of the Lyric Theatre, Hoboken, N. J., has issued for the benefit of advance agents a card containing a list of local newspapers, hotels, transfer companies, the amount of printing necessary to bill an attraction, and schedule of prices.

IN OTHER CITIES.

DETROIT.

Clara Morris opened at the Detroit Opera House on Nov. 25 in an adaptation of Dumas' *Monsieur Alphonse*, which Miss Morris calls *Raymonde*. The part which Miss Morris takes in it, that of the mother, affords her splendid opportunity for the display of her talents in the emotional line, which are too well known to need comment. The play is exceedingly French, but is a good vehicle for the ability of Miss Morris, who is seemingly at her best in it.

On Tuesday evening she presented another of her adaptations from the French, a four-act drama, entitled *Stephane*, which had not been acted previous to this season. In this play Miss Morris takes the part of the Countess Stephane de Fontenay, a woman of a strong passionate nature, who loves her husband in an almost insanely jealous manner, which brings the inevitable result of trouble and sorrow. The play is dramatically strong, shows much ingenuity in construction, and clever delineation in character. It had not been thoroughly rehearsed, and it is altogether probable that as the co. grow more familiar with it they will give even a better performance of the play than as given in Detroit Tuesday evening.

Clara Morris is surrounded this season with an exceedingly clever co., which gave her clever and brilliant support in both these plays. We notice the names of Lavonia Shannon, J. M. Colville, Howard Covey, Walter Walker, Mrs. Charles Gaylor, Frank Arnold, and George Paine-efort.

Miss Multon was given at the Wednesday matinee, and *Raymonde* repeated on Wednesday evening.

Thrilling furnished entertainment at the Thanksgiving matinee at the Detroit, and will remain on the boards the balance of the week.

Whitney's this week is offering a treat to all lovers—and they are many—of the legitimate Irish drama, free from the caricaturing which too frequently marks plays which are supposed to depict the life and customs of the natives as found on the green sod. *Rory of the Hill* is the creation of that bright genius, James Connor Roach, who wins all hearts in the title role. One Detroit critic pronounces this play the best Irish play written in this generation, which is saying a great deal, but its clever dramatic construction, true to nature, and bright bubbling fun, justifies the high praise given it. Mr. Roach has also shown ability in selecting his co., which is fully adequate in assisting him in doing justice to his play. It will run all week. Sunday, Dec. 1, Jack Harkaway opens.

At the Lyceum this week *Rush City* is doing an immense business. It is the first time this farce was ever presented in Detroit, and it is certainly satisfying to all those who enjoy an evening of breezy, exhilarating fun. Inasmuch as the amusement it furnishes is healthy and wholesome, and the co. includes several good comedians, it might be summed up as a well-acted, mirth-provoking farce, and placed in the first rank of its class. It is interlarded with catchy music, graceful dancing, is well staged, and in the cast are found some comedians whose merits were recognized long ago, such as M. J. Gallagher, Harry Bulger, Joe Coyne, J. Sherry Matlew, and others.

Steve Brodie will follow *Rush City* at the Lyceum, opening on Dec. 1.

The scout is the very suggestive title of the play which is occupying the Empire stage week of 24-30. The co. is headed by H. R. Williams as Wild Bert, and includes Indians, cowboys, and all the concomitants which would necessarily be single together in a blood-and-thunder play of the kind. Next week, *The Wicklow Postman*.

The Capitol Square is offering a good programme this week. *Horace Vinton's* co. is seen to advantage in *McKee Rankin's* *The Golden Giant Mine*, and the vaudeville features are interesting and diverting. The dancing of "the only biana," as she is called, is one of the star attractions. Other clever vaudeville performers are Will White, Edward Allen, and Johanna Bengalar and Paul Reynard. The latter two are local artists, and appear in an operatic sketch, *Art and Nature*. Next week the vaudeville bill will be changed, and the co. will be seen in *La Belle Russe*.

Referring to the play which Clara Morris calls *Raymonde* as being a new adaptation of Dumas' *Monsieur Alphonse*, it takes the writer back to some twenty-five years ago when he attended the first presentation ever given of this play in this city. The co. giving it was under the management of Augustin Daly, and among the people who have since become famous it included Fanny Davenport, Bijou Heron, Sara Jewett, George Parks, and others whom we cannot remember. The co. was on its way East, and simply stopped over one day in Detroit. The preliminary advertising had been poorly done, and, therefore, there were not on this occasion more than two dozen people in the theatre. Notwithstanding this the performance was absolutely perfect; not a line was omitted, and not a scene shortened. It was played with the same conscientiousness that it would have been had there been two thousand people in the theatre. The writer will never forget the remarkable work done by Bijou Heron as the daughter, for she could not have been over ten years old at that time. Both Fanny Davenport and Sara Jewett were in their prime, and those who remember seeing them could then ask for nothing better. We do not remember the play ever being given here since that time until Miss Morris recently presented it under the name of *Raymonde*, but we shall always remember the first time we saw it, and the way it was given made us have a great admiration for Daly's stage management. KIMBALL.

BALTIMORE.

Miss Rhén afforded her audience a genuine treat last night at Albaugh's Lyceum Theatre, where she appeared as Nell Gwynne in Paul Kester's delightful play of that name. The play is a bit of history lightly told with situations frivolous enough to make a true picture of what we know of the reign and court of Charles II. Miss Rhén was repeatedly encoored and her charming interpretation of that witty heroine of history and literature was an exquisite piece of acting. In the co. supporting her are Lyon Adams, C. W. McDonald, Norman H. Hackett, Carlton Wells, Joseph O'Meara, L. M. Pratt, Gerreg Lake, Helen Singer, Ruth McClellan, Nannie Gibson, and Mabel Washburn.

A Social Highwayman comes 2. The Great Diamond Robbery, a strong sensational play, is the attraction at Harris' Academy of Music, and it is produced with a remarkably strong cast, with the exception of the leading lady, who is by no means up to the mark. Frederick Bond gives a good performance as does Madame Januscheck and Annie Yennans. Others in the cast are Katherine Grey, Fanny Cohen, George C. Boniface, George D. Chaplin, Joseph E. Whiting, Byron Douglas and W. A. Whitecar. Old Homestead 2.

At Ford's Grand Opera House Charles H. Hoyt's *A Milk White Flag* was presented for the first time here. It proved as amusing and successful a fun-maker as any of the comedies of the same author which have preceded it. The co. is capable and includes some old Baltimore favorites. Among the members of the cast are Charles Stanley, Frank Lawton, Lloyd Wilson, Charles Warren and Clarissa Agnew, Francis Wilson 2.

John Kernell entertained the large audience at the Holiday Street Theatre with his new farce-comedy, *The Irish Alderman*, and kept his hearers in good humor from the rise to the fall of the curtain. A *Roman* of Coon Hollow 2.

Mrs. Alice J. Shaw, the world famous whistler, is the chief attraction of Al Reeves' Big Show at the Howard Auditorium. The variety performance is a good one, and includes Uthman, the armless wonder; Delmore and Lee, and Agnes Charcot, a "female hypnotist." Irwin Brothers' co. 2.

Reilly and Woods' show is the attraction at Kernan's Monumental Theatre, and its patrons get the worth of their admission fee. Washburn Sisters' Last Sensation 2. HAROLD RUTLEDGE.

GALVESTON.

Frederick Warde opened Nov. 15 with an excellent performance of *Julius Caesar*. It was, in fact, one of the most capable all round representations of that play ever given here, and throughout showed evidences of careful stage management. The Cassius of C. D. Herman worthily ranked with the Brutus of Mr. Warde, while the Marc Antony of Charles Sutton was capably done and won for him several curtain calls. The other characters were for the most part in competent hands. *The Lion's Mouth* was the matinee bill 19, but was somewhat indifferently handled. An enjoyable performance of *The Mountebank* in the evening closed the engagement, which was more of an artistic than a pecuniary success. Advanced prices prevailed. The Land of the Midnight Sun 20, 21 did not attract largely. The production aroused but little enthusiasm. The

acting was fairly good, but the scenic effects upon which particular stress was laid were very poor.

Next week Stuart Robson's *A Ride for Life* and Tawny Opera co.

The B. P. O. E. initiated a number of new members at their last meeting 23. Increased interest is being manifested in the order, and in a short time matters will be in a more flourishing condition than ever before. New applications are being continually received. C. N. RHOADS.

KANSAS CITY.

The Mehta Operatic Concert co. packed the Auditorium to overflowing with one of the largest and probably the most enthusiastic audience it has ever held 23. The programme consisted of concert numbers by the artists of the co., and the third act of *Faust* and an aria from *Lucia*. Mehta was in perfect voice, and made a glorious success; her trilling and shading of the Lucia number were both perfect and created a decided sensation. Campanari, the remarkable baritone, was warmly welcomed and repeatedly encoored, and made one of the strongest hits of the season; his voice is a tremendous one, beautifully cultivated, and remarkably controlled, and the artistic finish of his work showed him to be a thorough musician and finished performer. Scatchi, as usual, greatly pleased the audience with her familiar numbers, and D'Aubigne, the tenor, showed the possession of a voice of considerable promise. The orchestra of twenty-two pieces did as well as could be expected of that number, under the well-directed leadership of London Roid. Mr. Ellis, the manager, has been so successful with this concert tour that it has been extended until Dec. 27, when the artists return to the Metropolitan Opera House, New York. There is some talk of Mehta having an opera co. of her own next season, in which event she would undoubtedly prove the best drawing attraction of the year. Camille D'Arville 29-30; Louis James 3-7.

Pauline Hall drew excellent audiences at the Coates Opera House 25-27, with the exception of the opening night, on which a heavy snowstorm was raging. Her operatic comedy, *Dorcas*, goes much better than it did last year, owing to the numerous improvements in the cast and the extra touches to the costume and scenic effects. Among the new members of the co. were Hugh Chivers and Edgar Temple Saylor, both of them fine singers. Jeannette St. Henry, Charles E. Bradshaw and others of last year's co. were also well received. W. H. Crane 28-30; Robert G. Ingersoll lectures 1.

Don in Dixie, another of the down South plays, crowded the Grand Opera House 25-30 and made a most pleasing impression; a good pickaninny band was one of the principal features of amusement in the piece, but Milt Barlow and his wife made the hits in their clever negro character work. The co. and scenery were fair. *The Devil's Auction* 1-7.

At the Ninth Street Opera House Joe Ott in *The Star Gazer* gave clever performance, and pleased good houses 24-26 and Grand 1-7.

The second week's performance of the Winter Circus at the Gillis drew good houses 24-30 and high class vaudeville will be put on again 1-7.

MINNEAPOLIS.

At the Metropolitan Opera House Clara Morris, who has not been seen here for several seasons, appeared in repertoire Nov. 21-23, opening in *Raymonde* to a large-sized and appreciative audience. The role of *Raymonde* is well suited to Miss Morris' abilities as an emotional actress. She made the most of every opportunity afforded her, and was rewarded with enthusiastic applause. Her support was exceptionally strong. Miss Shannon, as *Mme. Gurnard*, was excellent. Mr. Conway gave a finished performance of *Mons. Alphonse*. Mr. Colville was a dignified and forceful Commander Murgolin. Mr. Walker was happily cast as *Rene*, and Margery Valentine made a decided hit as *Adrienne*.

Joseph Jefferson presented Rip Van Winkle, Crichton on the Heights and Lord and Mrs. Shilling to excellent business 25-27. Primrose and West's Big Minstrels 28-30.

At the Bijou Opera House Shaft No. 2 opened a week's engagement 24 to the capacity of the house, and scored an emphatic success. The production has been very much improved since its last appearance here. Frank Loece and Marion Elmore, erstwhile popular members of the Bijou stock, appeared as James Rathburn and Judy O'Rourke respectively, with marked success. The cast throughout was good. Twelve Temptations Dec. 2-6. Robert G. Ingersoll delivered his lecture on "The Foundations of Faith" before a large and representative audience at the Metropolitan Opera House 24.

Madame Mehta, assisted by D'Aubigne, Campanari and Scatchi and a portion of the Boston Symphony Orchestra, appeared in grand concert at the Exposition Auditorium 29 to an immense audience. Surrounding cities and towns were well represented.

Colonel Plummer, of North Dakota, a lecturer of some note in the Northwest, and Press Woodruff, the Arkansas humorist, gave a joint entertainment at the Unitarian Church 29, under the auspices of the Woman's Keely League.

J. J. Whitehead, the hustling advertising man of the Bijou Opera House, is gaining quite a reputation in his line. He will probably accept one of several offers to go on the road next season. F. C. CAMPBELL.

ATLANTA.

A cold wave is upon us and our Northern and other visitors attending the Cotton States and International Exposition are wondering to themselves if this is really "the Sunny South" that they have heard so very much about. Monday was Manhattan day at the Exposition and a gala event it was. New York certainly made a most creditable showing and the event will long be remembered as one of the most brilliant ever recorded in the Gate City of the South.

Wm. E. Wainwright at Henry Greenwall's New Lyceum Theatre last week did a splendid business and the attraction was such a good one that the engagement was extended into this week for four more performances.

Conroy and Fox are making their first appearance here this week and are presenting O'Flaherty's *Vacations*.

The next attraction underlined for the New Lyceum is Creston Clarke and indications point to an unusually good business.

The Patriots, the new opera that was presented here for the first time, continues to be given and so far, apparently, is meeting with success.

The Taborers are soon to play an engagement here.

The Casino continues to be given in a series of good sized performances and so far is a success.

At Henry Greenwall's New Lyceum Theatre *The New Boy* will appear the latter part of the week.

At The Minors' Exposition Office in the Constitution building on the grounds, S. Milam, Jr., in advance of A Breezy Time and J. A. Charlton, of the New York Herald registered to-day. ALF. FOWLER.

CHARLESTON.

Corinne and the Kimball Opera co. Nov. 20, 21, and matinee to fair business. As usual, Mrs. Kimball has surrounded her clever little star with good-looking people, capable actors, and excellent singers, and these, together with beautiful costumes and pretty stage settings, make Hendrick Hudson, Jr., one of the most attractive productions on the road.

Kate Claxton 22, 23, and matinee in revival of *Two Orphans*. Business was light, notwithstanding that the performances of the play were the best ever given here. Conroy and Fox 26, New Boy 28.

The Elks' reception to Corinne and co. was abandoned on account of the death of Laura Vane, a member of the co., in Atlanta 23.

Manager Keogh has booked the Baldwin-Melville Dramatic co. for gala week 9-14.

The Princeton Glee Club have engaged the Academy for 14.

Mabel Paige has booked for Christmas week.

The Hon. R. P. Bond, Congressman from Missouri, will lecture 30 on the free coinage of silver.

Manager M. E. Brewer, in advance of Katie Putnam, was in the city last week. R. M. SOLOMONS.

BUFFALO.

Sardou's great play, *Madame Sans Gêne*, was enthusiastically received at the Star Theatre during the Thanksgiving week. Kathryn Kidder is the same charming laundress who wins the audience in the prototype and leads the cast of the play. The co. is in the same as that of last year, with the exception of Robert Drennet, who assumes the character of De Nipberg. The scenery and stage furnishings are of the most elaborate character. Bonnie Scotland 27.

The Hunter, with John Tierney heading the co., played a week's engagement at the Lyceum Theatre Nov. 25-30. Charles A. Leder as *Antony* and Bush divides the honors. The melodies and dances add

plenty of background that displays to advantage the cleverness of the stars.

The Vaudeville Club is the general title under which a good variety show appears at the Court Street Theatre 25-29.

PROVIDENCE.

James O'Neill played a week of repertoire at the Providence Opera House Nov. 25-30 and drew large audiences. His work in the opening play, *Virginius*, was admirable, and the audience gave enthusiastic applause. Other plays presented during the week were *Monte Cristo*, *Hamlet* and *The Courier of Lyons*, and in all these the star gave artistic and praiseworthy performances. Florence Rockwell, Kate Fletcher, Hallett Thompson, W. H. Pascoe, Albert Sackett, John S. Dixon, and Walter McCullough made up an exceptionally fine supporting co. Fanny Davenport in *Gimonda* 2-7.

The names of either Hallen or Hart always mean big business here in Providence, and when Joe Hart as Keith's a few weeks ago in *A Gay Old Boy* our people turned out in large numbers. For the week 25-30 at this house Frederick Hallen's *Twentieth Century Girl* co. came in for a liberal patronage, opened to S. R. O., and played to very large audiences, all the week. The entertainment furnished was pleasing, and one that amused and met with popular favor. Molly Fuller made a typical "new woman," and her songs and dances were well done. John T. Kelly, Tom Lewis, G. Williams, William Cameron, Catherine Linyard, and George Hawley deserve special mention for contributing to the success of the performance. The scenery and costumes were in keeping with the show, and it was nicely staged. Old Glory 27.

Farce-comedy and vaudeville superseded drama at Lothrop's Opera House week of 25, where Thomas and Watson's Comedy co. played to very good business. The performance commenced with an amusing pantomime entitled *The Brownies' Trip to the Moon*. This was followed by dramatic vocal selections by James Macy; a laughable sketch, entitled *Glass Put In*, by the well-known team, Nelson and Millidge, several well rendered character songs and changes by Jeannette Lilford, and a farce entitled *Thompson's Deal*, presented by Thomas and Watson, Frank Welch, W. F. Hodson, and Cora Pryor. The whole entertainment closed with a side-splitting farce, entitled *Our Baby*, in which the leading roles were taken by T. F. Thomas, G. W. Watson, and Minnie Kissell. Specialties were introduced by John Phillips, Kate and May Ellmore, Miss Kissell, and J. E. McElroy. Kate Dallas and co. in *The Two Orphans* 27.

The second Boston Symphony Orchestra concert drew a large audience to Infirmary Hall 27. The programme was brilliantly rendered and Antoinette Szumowski, pianist, was the soloist.

Thornton's Opera House, which has just been built at Clyde, R. I., was opened 21 with a concert. The new theatre has a stage 30 feet in width at the proscenium and 25 feet in depth, is equipped with box and drop scenes, borders and wings. The seating capacity is about 1,200. James C. Thornton is proprietor and manager, and he intends to book attractions of a high order only.

Ellen Beach Yaw, the soprano, will be heard at Thornton's in January.

Ella K. Gardner joined John Kernell's co. here last week. Beatrice Tait has closed with this co. and joined Keith's *Excelsior* co.

Dr. Jules Jordan, of this city, has been engaged to conduct the May music festival at Elmira, N. Y.

A singular state of affairs exists at Lothrop's Opera House this week, where the full wing managers are all employed: Messrs. Thomas and Watson, formerly of Music Hall, Lowell, Mass.; Arthur W. Stubbs for several seasons at the Brockton Theatre, Dan H. Campbell, formerly manager of Lothrop's Worcester Opera House, John R. Phillips, last season manager of Trowbridge's Star Theatre, and J. Frank Moore, the present manager of the theatre.

At the request of several of his friends Charles Lovenberg, the popular musical director of Keith's Opera House, will on Dec. 15 commemorate his twentieth year as a leader with an anniversary jubilee concert. The event will take place at Keith's, and Mr. Lovenberg promises that it will dim the attractiveness of any concert which has been devised in the past. His debut was made when he was eleven years old at a theatre in Dallas, Tex.

Peter Rice was here 26 in the interest of W. A. Brady's *Old Glory* co. Ben Stern was here also making arrangements for Fanny Davenport's big production, *Gimonda*.

Manager John Graham, whom nearly every one knows, was in town 25 arranging for the series of Sunday evening Graham concerts to be given in Keith's Opera House. The first concert takes place Dec. 1 and Mr. Graham says the programme will be furnished by the best specialty artists obtainable.

The Rhode Island wheelmen will give their second annual minstrel entertainment in Talma Theatre the latter part of February.

Manager George E. Lothrop, wife and son passed through here 29 en route to New York, Philadelphia and Washington.

Frederick Hallen's *Twentieth Century Girl* co. jumped here from Cincinnati, O., and arrived here 25 at 7.35 p. m. It took just twenty minutes to switch and place the car of scenery and cast it to the theatre.

Stage Manager C. A. Dunlop, of Keith's, and his able assistants were all ready to hustle and the curtain went up at 8.20. This is indeed quick work all round.

Two performances were given at the Providence Opera House and at Keith's on Thanksgiving to S. R. O. At Lothrop's three shows were given, the one in the morning being more especially for children, at which ten cents admitted to all and all parts of the theatre. S. R. O. paid no more.

According to his usual custom, Manager R. F. Keith presented his employees with large turkeys on Thanksgiving Day. It took about 600 lbs. to go around.

William Eddy, of the Providence Opera House stage, has just recovered from an accident which confined him to the house for several weeks. While out driving he was thrown from the carriage, and sustained several bruises and a broken collar bone.

HOWARD C. RIPLEY.

OMAHA.

Lovers of the legitimate had looked forward for some time with pleasurable anticipations to the engagement

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of the Walker Whiteside co. of players in *Hamlet*, Richard III., and *Richelieu* at the Creighton Theatre Nov. 21-23, and the four performances crowded the house with analytical audiences who were only in a measure satisfied. It is a year since Mr. Whiteside has been here, and we looked for strengthening in certain lines in this gifted young artist, but he has remained obdurate to the critics. His orthodoxy is faulty, there is at times a disposition to unnecessary vehemence, but worse than all is a most unpleasant grasp for breath at the final *if* each sentence that overshadows his intellectuality. Lelia Wolston was delightful in all three characters, and John Sturgeon is equally deserving of praise.

Tompkin's Original Black Crook packed the Creighton 24-27 six performances. It was from every aspect the best representation of its genus we have seen in a long time. Leslie Mayo is truly a royal Stalacta, Mlle. Kraske and Mlle. Mayershofer the incarnation of grace, the ballet most fine, the specialties beyond cavil, the scenery more than ordinarily gorgeous. Down in Dixie 1-4; Farney Rice 5-7; Joe Ott in *The Star Gazer* 8-11; My Wife's Friend 12-14.

Boyd's Theatre, J. K. Emmett in Fritz in a Mad House 21 had but limited patronage. As everywhere under the sun, when W. H. Crane is billed, the swells and the gamins, the judge and the artisan, help to do homage to America's great comedian. The Boyd had great and representative houses to see that wholesome comedy, *His Wife's Father*. From Crane to the maid every man and woman was the right person in the right place. Advanced rates deterred no one.

Bostonians 2-5; Eddie Ellder 6, 7; Eddie Foye in Little Robinson Crusoe 8-10; Louis James II, 12; Gale's New Devil's Auction 12-14. R.

DENVER.

Robert Downing in repertoire was the attraction at the Tabor week of 25-30. He opened his engagement in a play never before seen in Denver, one of Sardou's, entitled *Helena*, in which the co. is not a great success. It appears to more advantage in the old standbys such as *The Gladiator*. In my opinion the star has never duplicated the success he has made in that character. Week of 27-30 Rice's 1802.

The Bostonians opened their return engagement at the Broad-ay 26 and continued the week to very large business, presenting three operas, *Prince Ananias*, *Robin Hood* and *A War Time Wedding*. Robin Hood is still the feature of this favorite co. repertoire, and notwithstanding its age and the number of times it has been given here its admirers flock to hear it. The Bostonians easily carry off the banner patronage of opera organizations whenever they come to Denver. Another good attraction for the Broadway week of 2-7 is the *Cornet* and *Stockwell* co. in *The Magistrate* and *Masks and Faces*.

The Orpheum had a success in the Marie Sanger Extravaganza co. in *The Golden Ball*. The performance met with great success and several persons made hits, notably Nettie Von Bieg. Failously, the mimic, gave some more of his clever imitations. The comedy element during the week was particularly strong. I understand the co. returns to the Orpheum after *The Fast Mail* engagement next week. Smith Turner is ahead of that show.

C. H. Beede is now press representative for the Orpheum.

Harry Conson Clarke has already received several offers. W. P. PHAROUD.

ST. PAUL.

At the Metropolitan Opera House, William C. Andrews and a very clever co. under the management of Ralph Howard and Business Manager Mark Davis presented Fred Marsden's comedy *My Wife's Friend*, to a good attendance and appreciative audiences. Mr. Andrews is remembered in his good work with various cos. as a strong character actor and is a new star with a style of his own, evidencing keen artistic perception and dramatic ability. His excellent impersonation of Jack Luster in the title role won for him merited recognition in continued applause. Marion Giray is an attractive actress and was charming in the role of Arminda Bertram. Ponsby, making a very favorable impression in the part. Minnie Monk was excellent in the role of Mrs. Judge Shaw. H. Rees Davies was decidedly good as Jackson Luster and met with favor; William Fairbanks as Judge Shaw. W. W. Plum as Jacob Bartz, Antoinette Walker as Nettie Shaw did good work and deserve favorable mention. The co. gave a good performance and general satisfaction. Colonel Robert G. Ingersoll delivered his new lecture "Foundations of Faith" 23 to a good-sized audience who heartily enjoyed and applauded the numerous forcible remarks made. Primrose and West's Big Minstrels 24-27, opened to full house and brilliant audiences that greatly enjoyed one of the neatest and most attractive minstrel performances ever seen on the St. Paul stage.

The specialties were all good, the olio was very enjoyable; several ballads were very effectively rendered by William Windom and Alexander Cameron; also the comic songs by George Wilson, George Primrose and Jimmy Wall were heartily applauded. George Wilson is as droll and funny as ever, and kept the audience on the laugh. The musical trio, Howe, Wall and McLeod, were a taking feature. Will H. West's latest production, *The Vanishing Grounds*, was an enjoyable feature and was greatly applauded. Master Eddie is very clever. Miller Brothers' famous *disorama* took well. The co. give an excellent performance throughout, and their street parade was the finest ever seen here and made a great sensation. Joseph Jefferson 29-30; Frederick Bancroft, the magician, 1-4; Emily Bancker Three Hats co. 5-7.

At Litt's Grand Opera House Charles H. Vale's strong and clever co. produced his new success, *Great-er Twelve Temptations* Nov. 24-28, opening to S. R. O. The piece is handsomely staged, scenery, transformations and mechanical effects brilliant, and the large corps of pretty women and clever men handsomely costumed, present particularly fine stage pictures. The specialties are novel and fetching, and the songs and dances are an attractive feature. Mai Estelle was very attractive in the role of Hubert. Kate E. Gilbert made a hit in her impersonation and song of the coming woman, and the impersonation and song of the Going Man by Gus Bruno, Jr., was exceptionally good. Signorina Chittien and the Sisters Major are graceful and clever dancers and were warmly applauded. The four Rosaries, acrobats, are very clever and do fine work. Harry La Mar was decidedly good in monologue. Matthew Byrnes does a very clever specialty in juggling. The Brothers Elliott do excellent work. Lida Dexter and Rita Lyons do good work and deserve for-

orable mention. Aurelio Cocca's divertimento, "The Four Seasons," was a very pleasing feature. The performance gave complete satisfaction, and will draw a fine week's business. **Darkest Russia 1-7.** Shift No. 2 co. did a fine week's business at the Grand. On Saturday night there was a large delegation of members of the council and city officials of Duluth present to witness the performance. There is a large advance sale of tickets, or the Melba great concert to be given at the People's Church 27 under the direction of Manager L. N. Scott. **Manager Cho H. H. Yale and General Agent George H. Murray of Twelve Temptations co., Treasurer John T. West, of Primrose and West's Big Minstrels, Manager Mark Davis, of My Wife's Friend co., report their box making done a very much larger business this season than last season.** **GEORGE H. COLGATE.**

JERSEY CITY.

Joseph Grismer and Phoebe Davies began a week's engagement at the Academy of Music Nov. 25-30 in Humanity. The scenes in this play are exciting—a fox chase, the battle scenes, a broadsword combat on horseback, an explosion (and this scene is put on in such a realistic manner that it is really one of the strongest ever seen upon this stage), and the applause is unintermittent. Phoebe Davies carries off the honors. She is a superb actress. Joseph Grismer is quiet in the leading role. C. Fay Williams plays a few money lender with a conscience, and it is a natural and enjoyable part in his hands. Samuel Grey as the Irish soldier has the opposite comical role, and he does not over to the part. The Vining as the demure Quakeress and all the other parts are acceptably filled. The scenery is good. Business only fair. Chaucery Olcott in the Irish Artist 2-7. Keller the magician 9-14.

We are likely to have more of Augustin Daly's attractions at the Academy of Music. The Potter-Bellows engagement here was satisfactory.

C. Jay Williams, of the Humanity co., is a resident of this city and has met a number of old friends during his stay with us.

Mrs. Potter and Mr. Bellows' presentation of Camille at the Academy of Music 22 was a grand performance, and is easily the best piece in the present repertoire of these two stars. Mrs. Potter's acting in the death scene was superb. The support appeared to good advantage. Business was satisfactory to all concerned.

Frank Howard, a member of The White Squadron co., who has been at his home in this city on a vacation, has rejoined his co.

An adhesion curtain is one of the novelties of the Lyric Theatre, Hoboken.

Frederick de Belleville and Ellen Burg occupied a box at the Lyric Theatre, Hoboken, 23, and were delighted with the performance of Honor, as given by Corried's Irving Place, New York, German co. They were enthusiastic and liberal with their applause.

Business-Manager Harry Hyams, of the Academy of Music, has political aspirations. His friends now call him "Alderman."

There is plenty of talk regarding the erection of a new theatre in this city. Perhaps a stock corporation may be formed for that purpose.

Manager George Hartz, of the Lyric Theatre, Hoboken, will soon make a trip to Cleveland, O.

Several box parties were formed for the Lyric Theatre, Hoboken, during Minnie Maddern Fiske's engagement at that house 28-30.

Robert Brower has assumed the management of the Haverly-Singer Trip to China town co.

Carrie Ewald, of this city, is a member of Frohman's Masqueraders. Her friends started a theatre party to go to Newark, where the co. plays 2-7, but the matter has been postponed until Miss Ewald and the co. play at the Lyric, Hoboken.

Linda Jael, Robert Stickney, and other tent people will appear here Dec. 2.

Marshall P. Wilder will appear at Hasbrouck Hall Dec. 9.

There are a number of dogs and horses used in Humanity. In one scene there is a broadsword combat on horseback between the leading man (Joseph Grismer) and one of the Boer soldiers. John S. Hale, the acting manager of the co., plays the Boer soldier, and his combat is exciting while it lasts. It is rough work, and Mr. Hale says he generally carries a black eye as a result of the scene. He always receives two or three curtain calls, and that is all the reward he wants.

WALTER C. SMITH.

NEW ORLEANS.

At the Grand Opera House Nov. 24 was produced Haverly Brothers' Fantasia. As usual on Sunday night the audience was a very large one and the performance seemed to afford much satisfaction. But while some of the situations are dull and amusing, it does not appear to be the high standard production that has heretofore characterized the plays with which the Haverlys are connected. However, while the singing and whatever little dialogue there is in the play is not entrancing or amusing, it will one must regard it almost wholly as a display of scenic effect, and in that it is assuredly a pronounced success. Pauline Giddens as a cornet soloist and the McDonough Brothers as contortionists deserve special praise.

Nancy Lee and A Railroad Ticket are the other attractions in the city this week. They both appear to draw fairly well. The *Mis-nuire* of the theatres, a circus, is in town; that of Wallace, and of course it has its effect somewhat on the theatregoing people. The circus is here for eight days, and gives a good performance. It has tendered a benefit to the city's charities and the newshaws, in a matinee to take place Wednesday. The indications are, judging from the large advance sale of tickets that it will prove a financial success.

To the Grand comes Marie Wainwright 1; Lillian Russell 2. To the other theatres Corinne and Kate Claxton 1.

Last Saturday began the winter season of 100 days racing with the outlook for a bright season of that sport.

PETER STUFF.

INDIANAPOLIS.

At the Grand Opera House For Fair Virginia 25-27 opened to fairly good business, deserving better. Mr. and Mrs. Whytal take the leading roles and give an excellent and fetching portrayal of character. Altogether the play made a deep impression in its initial production here and is one of the prettiest seen lately.

On Saturday 28-30, Hoyt's A Contented Woman 2-4; Hawaiian Band 7.

English Opera House: German Theatre 27; The De-faulter 28-30; Bavarian Pessant Band 3, 6.

At the Park Theatre Hoss and Hoss Nov. 25-27 opened to the usual packed houses and demonstrated its old-time drawing powers. Cast and co. were up to the mark. A Money Order 28-30; Great Brooklyn Handicap 2-4; Special Delivery 3-7.

At the Empire Theatre week of 25-30 Gus Hill's co. opening of the Three Guardsmen and gave a creditable vaudeville show. Of the co. Mlle. Peresou, Lew Hawkins, Fred Leslie's dogs were the cards. Flynn and Sheridan 27.

Bert Dasher is here doing great advance work for A Contented Woman.

G. A. RECKER.

SAN ANTONIO.

Frederick Warde appeared at the Grand Opera House Nov. 22, 23 in repertoire playing to good business. The Land of the Midnight Sun opened 24 to a topheavy house.

Stuart Robson will be here 28-30; Tavery Opera co. 3, 4; Fantasia 6-8; Charles Gardner 9, 10; Creston Claxton 11, 12; Corinne 14, 15; Katie Emmett 21, 22; and De Wolf Hopper 21-24.

The Tavery Opera co. will make a tour of Mexico lasting from Dec. 6 till Jan. 20.

W. L. SIMPSON.

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ALABAMA.

ANNISTON.—MOBILE STREET THEATRE (R. St. John, manager): Fitz and Webster in A Breezy Time Nov. 25; fair house. The co. is the best in their line that has been seen here for several seasons, and the audience was delighted with the performance.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Richard and Pringle's Minstrels entertained a very large audience Nov. 25; performance satisfactory.

EUFULA.—MOBILE STREET THEATRE (Jacob Stern, manager): House dark Nov. 17-23. Kate Claxton 27.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Graus Opera co. began a week's engagement Nov. 25 with Tar and Tartar, followed 26 by The Beggar Student. Indiana 27; playing to excellent business.

GADSDEN.—KYLE'S OPERA HOUSE (Foster and Green, managers): A Breezy Time Nov. 21 to a large and well-pleased audience. Trunks: Charles L. Leon, former manager of Opera House, has left the city to the amusement of the theatregoers. House dark until bookings can be arranged satisfactorily.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Creston Clarke played to small but very appreciative audiences Nov. 29 and matinee, and received flattering notices from the daily press. The Merchant of Venice and Richelieu were staged. A Railroad Ticket 21, very fair audience. The Dugby Bell Opera co. opened 22 in Nancy Lee. A good co. composed of talent and beauty, and which played nightly large audiences. Julia Marlowe Taber 25 in Twelfth Night. A very stormy evening, but did not prevent a large and cultured audience from enjoying the gem of the season.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (G. B. Nichols, manager): Sinbad the Sailor Nov. 19, 20 to packed houses. The Span of Life 22, 23 to fair business. Coming: Keene 27; immense advance sale.

CALIFORNIA.

STOCKTON.—YORKMITH THEATRE (F. R. Adams, manager): The Bostonians in Robin Hood packed the house to the doors and at double the regular prices Nov. 19. Jolly Joe Cartwright 21. The Elks' minstrel entertainment with fifty performers 28. Axtel Tarrar (James J. Lent, manager): Post Comedy co. 11-16 to fair business. May Nannery co. booked 25 and week. Dailey Stock co. Dec. 2, week.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Bostonians in Robin Hood Nov. 22, matinee 23 to jammed houses. This co. are great favorites and Oakland turned out well to see them. Haverly's Mastodon Minstrels 25, one night; Billy Rice and Bert Shepard with them. Coming, Charles's Aunt, Captain Jack Crawford, War of Wealth, De Wolf Hopper.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Charles's Aunt did fair business Nov. 21-23; Jacob Latt's War of Wealth 28-30; Haverly's Minstrels Dec. 2-4.

BURBANK THEATRE (F. A. Cooper, manager): The Arabian Nights by the Frawley co. drew good houses week ending 24. The Jilt 25. Trunks: Frank W. Conant, who was called home suddenly on account of his mother who died the day following his arrival will remain here some time settling up the affairs of the estate, and while all regret the estrangement that brought him, his many friends welcome his return. Colonel Jack Haverly, the veteran minstrel manager, is in town looking ahead of his coming engagement—G. W. Dingwall, ahead of the War of Wealth, is here for a short time. Manager Langley, of Charles's Aunt co., is enjoying his first Southern California ozone.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Bostonians Nov. in Robin Hood to crowded house at advanced prices; receipts \$1,000. Trilby played 23 to a \$1,000 house. The War of Wealth 25; Haverly's Minstrels 26; De Wolf Hopper in Wang 16.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Joe Cartwright in A Fool's Luck did fairly well 15, 16. Charles's Aunt; fair house 18. Haverly's Minstrels 35. Captain Jack Crawford 9, Herrmann 11; De Wolf Hopper 16, 17.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Charles's Aunt Nov. 19 to fair business.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Herrmann Nov. 19 to S. R. O. Mr. and Mrs. Herrmann are always welcomed by a large audience. Trunks: The Columbia Theatre was reopened 18 by Managers Sheridan and Williams with a carefully selected co. in Silver Lining; crowded houses. Queen's Evidence 24-30.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Herrmann the Great Nov. 20 to a good house at advanced prices. The Fast Mail 23 to a full house. Lycopium Theatre (S. S. Simpson, manager): Simpson's stock co. in Kathleen Mavourneen to good business week 16.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Herrmann Nov. 21 played to the capacity of the house to a well-pleased audience. House dark 22-25. Rose Coghlan 27; Katie Emmett 7, canceled their dates. Manager Haskell, and Manager Bloom of the Herrmann show, extended the courtesy of the house to the members of The Fast Mail co., but the members were obliged to stand up during the performance, as there was S. R. O.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): The Tornado Nov. 24. The Ariel Ladies' Sextette 29.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunell, manager): Mr. and Mrs. Sidney Drew in A Bachelor's Ruby was a drawing attraction Nov. 20, and gave the good-sized audience satisfaction in every respect. Rice's gorgeous spectacle, Excelsior, Jr., played a return date 21-23 and filled the house at every performance. This co. gave eleven performances in this city, quite a record. Many changes had been made since the opening, chief among which was the changing of the part of Courtenay Guyde to that of a Dutch character, but it made no difference to C. A. Bigelow; he can play any old part, and play it well, too. An awful stormy night prevented what would otherwise have been a most successful engagement of Minnie Maddern Fiske. The Queen of Liars was the play selected, and press and public both agree that Mrs. Fiske did not have chosen a more fitting vehicle for the display of the varied phases of her talent. Alexander Salvini 27, 28; Jeanne May 29. The Foundling, with Cissy Fitzgerald, 30. Grand Opera House (G. B. Bunell, manager): Grand Ferguson, assisted by Marguerite Ferguson, presented McCarthy's Mishaps to good business for three days ending 23. Miss Ferguson does a wonderful contortion dance, and Ella Fontambian an amusing specialty. The Milton Aborn Opera co. in repertoire opened for a week's engagement 25 to a full house. Considering the number of different operas given (nine in ten performances) the co. does excellent work. The principals are Milton Aborn, Frank Wooley, W. D. Lombard, Maude D'Arcy, Marie Bell, and Sylvester Cornish. Next week, Struggle of Life 2-4; Cotton King 5-7. Trunks: Sam Harrison, ahead of The Fatal Card, was in town 25. The local lodge of Elks are making strong efforts to make their minstrel 11 a success, and the outlook is very bright for them. Despite the disagreeable weather we have had to suffer with the attendance at the various show shops has not decreased much on the average. The Letter Carriers' Association is to have a benefit 2 with Town Topics as the attraction.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): 1402, with many changes in the cast 29, was greeted by an immense audience. The Silver King 21 was given a smooth performance with good stage setting. C. A. Harwin heads the co. Mr. and Mrs. Sidney Drew 22 in their amusing play, The Bachelor's Ruby, were well received. Gus Hodge 23 in his quaint play, A Venetian Gentleman, amused a large audience. The Three Guardsmen was often better opened here, but never in such a finished manner as by Salvini and his excellent co. 25. The Fire Patrol 26,

with its thrilling climaxes, suffered in patronage on account of a veritable rain blizzard on their date. In Old Kentucky 27, Princess Bonnie 28, Hoss Jolly co. 29; Oliver Byron 30; Fatal Card 2, 3. Trunks: Faderewski will give a recital at Post Guard Hall 2. Arthur C. Moreland, the veteran actor, who, since his bereavement, has edited The Author, published in the interests of the Elks, devotes several pages of the last issue in high praise of the bazaar recently given by Hartford Lodge, and in sounding the virtues of the committees he came in contact with. The annual lodge of sorrow of this lodge will be held at Proctor's Opera House Sunday evening 1.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Mr. and Mrs. Sidney Drew gave A Bachelor's Ruby Nov. 23 to house of delighted auditors. Mlle. Jeanne May rendered Miss Pygmalion in pantomime 25. Minnie Maddern Fiske delighted all her old friends 26, 27, and made many new ones in The Queen of Liars and A Doll's House. Oliver Doud Byron and Kate Byron had the S. R. O. sign out before 7 o'clock 29, and gave a clever show. Princess Bonnie 29; Alex. Salvini 30; Seabrooke in Baby Mine 3, 4; Martha by Bridgeport Opera co. (local), under Mrs. E. B. Tomlinson 5; A Black Sheep 7. Business is picking up fast, and the improvement has apparently come to stay. Trunks: The Auditorium (Parsons and Jennings, managers): Diggins and Brock's Farical Comedians 21-23 to good houses. Noss Jolly co. in the Kodak 25, 26. Rose Swallow's London Belle showed 25 to big business. Sam Ryan in Irish Aristocracy 29, 30; Frank Wills and John Wild 2, 3; Cotton King 4; A Jay Circus 7; Struggle of Life 9, 11; Play and Players 12-14. Business has improved here in a marked degree; better attractions than in past seasons.

MIDDLETOWN.—THE MIDDLETOWN (Middlesex Assurance Co., managers): Ullie Akersstrom Nov. 24-25; good business. By request, Mlle. Akersstrom presented Miss Rosa, which is the best of her many plays, at the matinee to the capacity of the house. Town Topics 3; Julius Caesar 6. Trunks: McDonough: Noss Jolly co. 2-4; William J. Shea 9-14.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Swiftele Dramatic co. closed a most successful week's engagement Nov. 23; large audiences are in attendance nightly. Carl Haswin, supported by a capable co., appeared in The Silver King 25 before a large audience. In Old Kentucky 26 attracted an audience which completely filled the theatre. Lulu Tabor as Madge Brierly is supported by a co. of unusual excellence. Mr. and Mrs. Sidney Drew drew repeated their funny Bachelor's Ruby to a full house 28. The Bachelor's Ruby, appeared 29. They gave two performances to very large audiences. The play and the players were most enthusiastically received.

NORWICH.—BROADWAY THEATRE (Dodge and Harris, managers): Salvini in The Three Guardsmen drew a large audience Nov. 22, and gave his usual effective performance. His support, while not up to the standard of former seasons, is on the whole good, and the mounting very elaborate. Mr. and Mrs. Sidney Drew repeated their funny Bachelor's Ruby to a full house 28. This merry farce is admirably played by Mr. and Mrs. Drew and their talented co. Jane May in Miss Pygmalion will give our theatregoers a chance to see how they like genuine French pantomime 27. Edwin Foshburg in Forgiven will finish up the week 28-30. Trunks: The Robinson Opera co. in repertoire began a week's engagement 25.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Tomlinson's Comedy co. Nov. 21-23; fair house. Cotton King 2.

NEW BRITAIN.—BROADWAY LYCEUM (Gilbert and Lynch, managers): Salvini 22; Salvini 28; big houses. In Old Kentucky Thanksgiving, with matinee; S. R. O.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Silver King Nov. 23; excellent satisfaction to good house, notwithstanding stormy night. Side-Track 25; topheavy house. The Kodak 26; good house. She Couldn't Marry Three 3, 4; Charles Hanford in Julius Caesar 7.

WINSTED.—OPERA HOUSE (J. E. Shaulding, manager): Dark Nov. 18-24. Bachelor's Ruby 29; Lillian Kennedy 9, 10; Black Crook 13.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Dark Nov. 30-5. Oratorio Society 6; Britan Pogwew 10; Y. M. C. A. lecture 12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jessie K. Baylis, manager): Rhéa Nov. 22, 23; large audiences. Hanford, Spencer and O'Brien 25; fair business. Con Holm parked the house 28. Princess Bonnie 20; Modjeska 2; James O'Neill 4; Two Johns 7. Bijou Theatre (Charles V. Miller, manager): Black American 25-27; big houses. Night Owls 28-30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cor, manager): Digby Bell Opera co. Nov. 21 canceled engagement; unable to make connections. A Railroad Ticket 22, 23; three performances to good houses; specialties very good and well received. Kimball Opera co. 28.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Sam S. and Kittie Baldwin held the boards Nov. 20, 21, proving unusually fascinating an 1 mysterious to large and intelligent audiences. The Two Orphans 25 was especially rendered by Kate Claxton to a crowded and sympathetic house; support excellent. New Boy 29.

GEORGIA.

ALBANY.—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): House dark week Nov. 19. Craig and Frahm Stock co. Nov. 28-30; A Breezy Time 2.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): The Railroad Ticket Nov. 19 to a large audience. Performance excellent. Creston Clarke 25. Advance sales large. A Breezy Time 26. Trunks: Gus Weinberg, originally with The Railroad Ticket co., has joined the Freeman Stock co. at Cincinnati. O. Charles Grapevine who succeeded Mr. Weinberg in the Railroad Ticket co. proves himself very clever in the role.

BRUNSWICK.—L'ARROS OPERA HOUSE (M. A. Baker, Jr., manager): Professor Baldwin and wife as the White Mahatmas, supported by a fair vaudeville co. Nov. 18, 19 to fair houses. Trunks: The New Boy co. booked for 19, canceled their engagement to the displeasure of local theatregoers and opera house manager. Conroy and Fox 2.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Opera House dark week ending Nov. 23. Next attractions: Corinne Nov. 26; A Breezy Time 29.

SAVANNAH.—THEATRE (J. C. Shaw, manager): Corinne Nov. 25, 26 under management of Jennie Kimball played a successful engagement. Hendrick Hadson, Jr., Bert Coote, supported by Julie Kingsley Coote, Louise Douglas, and a capable co. in The New Boy to fair business 26, 27. Trunks: Henry C. Miner and William B. Gross, of New York, were here 26, attending marriage ceremony of the former's son, H. Clay Miner, Jr. William M. Malley ahead Conroy and Fox visited city 28.

ROME.—NAVINS' OPERA HOUSE (James B. Nevins, manager): Fitz and Webster in A Breezy Time gave a creditable performance to good house on Nov. 29. Creston Clarke and Miss Prince played Richelieu to a very large and select audience; performance excellent.

GRIFFIN.—PATTERSON OPERA HOUSE (Fitz and Weber's Breezy Time played 25 to a fair, but well-pleased audience. These gentlemen have a very good stock co. with them, and deserved good houses wherever they appear. Creston Clarke will be at the Olympic Theatre 26.

THOMASVILLE.—OPERA HOUSE (T. I. Spence, manager): Sam S. and Kittie Baldwin, The White Mahatmas Nov. 25, 26: excellent performance to good audiences. Fitz and Webster in A Breezy Time 2.

IDAHO.

WALLACE.—OPERA HOUSE (R. Dixon, manager): Pringle-May co. Nov. 11-17 played to fair houses. Coming: Carlton-Adams co. 28.

POCATELLO.—OPERA HOUSE (M. O'Malley, manager): Dark Nov. 18-23. Coming: Katie Emmett 30.

ILLINOIS.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): The Old Homestead was greeted with two good houses Nov. 24, notwithstanding the bad weather that prevailed. The two audiences were very enthusiastic, and evinced their appreciation of the co.'s efforts to please by frequent

hearty applause. The thunderstorm at the end of the first act was the most realistic scene of its kind ever seen here and was received with great applause. The co.'s scenery, however, is beginning to show the effects of one-night stands and needs retouching badly. John Barker's impersonation of the part of Joshua Whitcombe was decidedly clever. His work in that part is fully equal to Archie Boyd's, who was last seen here in that role. Deserving of special mention are Fred Clarke, George B. Wright, Frank Knapp, Henry Scott, and Carrie Ashley Clarke. Nashville Students 27; Al. G. Field's Minstrels 1; Hoss and Hoss 4; The Prodigal Father 9; Trilby 10; Spider and Fly 15. Trunks: (G. Lehman, manager): The Flints, hypnotists, ended a week's engagement at this house 24. Business was only fair, but the performance is very good and deserved better business. Trunks: W. F. Lines, formerly advertising agent at McCasland's, and F. W. Hines, have organized a specialty co. to tour the towns in this vicinity. They open their season 27, at Venice, Ill. Among those who have "joined out" with them are Schieb and Miget, Bessie Norton, C. Schieb and Hanna, Lulu Thompson, Jack Stanton, and Crossland and Wettig.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Tramps of New York Nov. 19 to a fair house. The Old Homestead 21 (local); S. R. O. Roland and Knight's Concert co. 24 (colored); small audience. Clay Clement in The New Dominion 29—Trunks: The alumni of the High School creditably produced The Old Homestead 23 to a crowded house, all seats being sold two days in advance. Jessie Carver made a decided hit by the graceful manner in which she played the part of Anna Hopkins. The other members of the cast included John Robbins, Harry Troughton, John Cutler, A. Weyrich, Dede Jansen, Charles Schaefer, Fred Peterson, Edna Robbins, Anna Behmes, Amelia Krueger, Sue Dorsey, and Minnie Sellers.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heintz, manager): D. W. Vorhes lectured Nov. 19 to good business. The Prodigal Father gave most excellent satisfaction to a fair house 23. The Defaulter 22 and Frank Bush in Girl Wanted 23; both to very light business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Murray and Mack in Finnigan's Ball played a crowded house Nov. 19. Louis James and his excellent co. played to a good house 22. The co. gave universal satisfaction and had to respond to several curtain calls. Walker Whistlers' Glee Society 23; Cellar Door 12; Ezra Kendall 16; The Charity Ball 27.

ALTON.—TEMPLE THEATRE (William M. Swayne, manager): Al. G. Field's Minstrels Nov. 17; splendid business. The Devil's Auction 19 to a record-breaking house; standing room only; tickets were sold half an hour before the curtain went up. Professor Flint and daughter, Miss Miriana, returned and gave exhibitions 19-22, and attracted large crowds. Eddie Foy and his big co. presented Little Robinson Crusoe 23; large house. Delmonico's at Six, with Hattie Comedians, with Fannie Mora as the stellar attraction, 1; James Mackay 7; The Prodigal Father 8; Trilby, with Mabel Amber in the title role, 9; Donnelly and Girard in The Rainmakers 12; The Pay Train 14; Bartley Campbell's White Slave co. 15.

QUINCY.—EMPIRE THEATRE (Chamberlain, Barhydt and Co., managers): The Devil's Auction Nov. 19 played to good business. Al. G. Field's Minstrels 20 played a good-sized audience. Eddie Foy in Little Robinson Crusoe 22 drew a fairly good house. Support good; audience well pleased. Clay Clement in The New Dominion 25. On account of a very disagreeable snowstorm only a small audience. Camille d'Arville 26; Louis James 28; Ward and Vokes 29.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Anna Hardiman, of this city, presented Sidney Grundy's Snowball to a large, fashionable and appreciative audience Nov. 20. The Columbia Opera co. played a return engagement 21-24 with matinee, presenting Said Pasha, The Bohemian Girl and The Mikado. The house was packed from pit to dome each night and hundreds were turned away. The co. is a capable one and deserves the success they are enjoying. Gibney, Gordon and Gibney Comedy co. opened for the week at popular prices 25, presenting Shadows of a Great City.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): Daisy Claxton Specialty co. Nov. 23; small house and poor satisfaction. John D'Ormond and Agnes Fuller opened a three nights' engagement 25. The opening bill was inferior, and it was presented in a masterly manner. Everybody well pleased. Small house owing to stormy night. Othello in Virginia are to be presented the two remaining nights. Trunks: Brown and Reynolds's co., booked for 25-27, canceled their dates.

ENGLEWOOD.—NEW LINDEN THEATRE (William Seiforth, proprietor): Theo. Merrill in Just Over Nov. 28-30. In future this house will probably be run as a concert hall. Trunks: MARLOWE THEATRE (John W. Uline, manager): The Englewood Operatic Society, under the direction of Professor A. E. Ruff, made their ninth appearance in opera, presenting The Gondoliers 22, 23 to crowded houses. They gave a pleasing performance. Each part was so well taken that it would be an injustice to single out any particular one for the honors. The co. has had many offers to go to other cities.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Marie Wellesley's Players concluded a two weeks' engagement Nov. 23. Without exception they played to S. R. O., turning hundreds away. Many evenings the orchestra was moved on the stage. The co. is excellent, handsomely dressed, and made a good impression in every piece they played. Side-Track 21 kept a large house roaring. Trunks: At the closing performance of Marie Wellesley's Players here, Manager Charles Bleuer, of the Opera House, presented Messrs. Obee and Wilson, managers for the co., each with a diamond stud as a token of esteem. Mr. Obee thanked him in a neat little speech.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): Vincent and Streeter Comedy co. opened to light business. Weather against them.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Perly, managers): A Texas Steer Nov. 19; good house. Tim Murphy and the quartette captured the audience. The Old Homestead 21; large audience. The play was put on in first-class manner. Ward and Vokes 27; The New Dominion 30.

OTTAWA.—SHERWOOD'S OPERA HOUSE (F. A. Sherwood, manager): The Clara Schumann Ladies' Orchestra Nov. 21 failed to draw a house, but gave excellent satisfaction. The co. gave three open dates, remained over and gave a second house 24. Blind Boone 23 to small business. The Dazzler 29; The Royal Hawaiian Band 30.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Devil's Auction Nov. 21 to a big house. Reveries of a Bachelor 22, 23 (local) to good houses. Al. G. Field's Minstrels 25 played to good business notwithstanding the big storm, and gave excellent satisfaction. Clay Clement 26; The Prodigal Father 28; Ward and Vokes 30; Leland T. Powers 3; Walker Whiteside 6; Sinbad 7.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): W. H. Crane in His Wife's Father Nov. 20 to a very large and fashionable audience at advanced prices. Tim Murphy in A Texas Steer 21 to a good house. The supporting co. was not up to previous presentations. Field's Minstrels gave a good performance 23 to medium business. Louis James in Othello 25 to very good business considering a wretchedly bad night. Camille d'Arville 5; Hyde's Comedians 7; Digby Bell in The Tar and Tartar 9.

LITCHFIELD.—RHODES

very heavy work. A small holiday co. presented a

piece called The Lucky Horseshoe 28 (Thanksgiving Day) to small and thoroughly disgusted audience.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Forgiveness Nov. 22 did not appear, and sent no word to the local manager. Rice's 1402 did a big business at double prices 23, nearly every seat sold; excellent show. Hi Henry's Minstrels 25 gave their customary performance to fair business. Edward Harrigan's Old Lavender was a fine production, and was witnessed by a large audience; Rice's Comedians 2-8. —WILSON OPERA HOUSE (Thomas Hanley, manager): Dark.

PLYMOUTH.—GRAND OPERA HOUSE (George M. Burns, manager): The Burglar Nov. 23; performance excellent to good business, considering the poor weather. Six Track 2.

TURNERS FALLS.—COLLEGE OPERA HOUSE (Fred Colle, manager): H. S. Ricci in Finnigan's Luck Dec. 2.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Hi Henry's Minstrels Nov. 23; good performance to fair business. Rice's 1402, 23. This performance was the best that has ever been in this city, and was witnessed by a large and well-pleased audience. Arthur Sidman in A Summer Shower; good performance to fair business. Black Crook 9.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Coda Hollow Nov. 29. Man About Town, booked for 2, closed. Josh Simpkins 9.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Hopkins' Trans-Oceanic Star Specialty co. Nov. 26 gave a good performance to an excellent audience. The Midget Athletics, the Roscoe Brothers, gave a delightful exhibition of scientific boxing that completely carried the house. The Ideals 2-7.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Fetter, manager): Katie Rhoades in repertoire 18-23, drew a fairly good week's business. Hopkins' Trans-Oceanic Specialty co. pleased a good house 15.

MICHIGAN.

GRAND RAPIDS.—POWERS (John T. Condon, manager): Bancroft the magician entertained small-sized audiences in a very clever manner Nov. 20, 21. He carried some beautiful settings. Joseph Jefferson's business caused an extra drive to creep over the faces of Manager Condon and Treasurer Smith 23; there being very nearly \$2,000 in the house. Jefferson's matchless impersonation of Rip has lost none of its charm while the scenic features were of the best. Amateur minstrels packed the house 26 for charity's sake. Carleton Opera co. 28; Charles's Aunt 29.—GRAND (O. Stair, manager): William Gillette's All the Comforts of Home is drawing well this week. The co. is adequate. Mrs. Tom Thumby 24.

COLDWATER.—THEATRE'S OPERA HOUSE (J. T. Jackson, manager): J. E. Toole in Killarney and the Rhine Nov. 22; Outcasts of a Great City 25; both to bad business on account of stormy weather.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Thrillity Nov. 28; A Pair of K's 29; Harum Scarum 4.—ITEM: Peter Maher is negotiating with Mark Murphy to go out next season in a comedy drama entitled Wearing of the Green under the management of John J. Quinn. Mr. Murphy is with the Thrillity co.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): A. M. Palmer and a splendid co. in Thrillity, with Mabel Amier and Th. Odore Roberts as Svengali, had a good in new house Nov. 25, against the most severe storm of the winter, the general verdict being that it was the most artistic and finished performance ever presented in this city. Satanella 2-7; A Trip to Chinatown 9.—STAR THEATRE (F. B. Mead, manager): Perrine's Comedy co. failed to materialize 25. House dark for the week.

DOWAGIAC.—BROCKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Gattick Burlesque co. presented Thrillity Nov. 19 to a crowded house and gave excellent satisfaction; S. R. O.—ITEM: The announcement that the Gattick Burlesque co. was to fill a date in this city gave general satisfaction, especially to the members of the Mystic Shrine of which Mr. Slocum is a member. The Shrine is largely represented in this city, and three rows of seats in the parquette were reserved especially for the members and their ladies who assembled in a body in the parlors of the Opera House. The first selection by our fine orchestra was a signal for their entrance in a body. During the first act Margaret MacDonald sang a selection, words by Mr. Slocum, adapted to the Order of the Mystic Shrine, which was repeatedly encored. After the play the Shriners with their wives together with Mr. Slocum and Margaret MacDonald returned to the residence of Frank W. Lyle, where they were magnificently entertained.—Brooklyn Handicap 26.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Gladys Wall is presented The Cricket to a small but very enthusiastic audience 23. Miss Wall, notwithstanding the small house, received a curtain call at the end of every act, thus assuring her popularity and success should she visit this city again.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Edwin Hanford in The Shamrock Nov. 21 to a very small house. Performance in every respect equal to the size of the audience. Extra Kendall's Pair of Kids is billed for 25 and Satanella, the hypnotist, fills out the remainder of the week 26-30. A-A Gray in the New Magdalen and The Ring of Iron 3-4.—ITEM: Francis Labadie, advance representative of the Gattick Opera co., is in town to spend Thanksgiving with friends.

JACKSON.—HARRIS'S OPERA HOUSE (W. W. Todd, manager): A. M. Palmer's Thrillity co. Nov. 19 to one of the largest houses of the season at advanced prices. J. E. Toole in Killarney and the Rhine 21 to fair business; good satisfaction. Garrick Burlesque co. in Thrillity 26. Jessie Mae Hall 27-30.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Frederick Bancroft Nov. 18 gave one of the most delightful entertainments in magic to a large house. Gladys Wall 21, 22 in Fauchon and Nebraska played to good business. She was ably supported by Frederick Panning. A. Y. Pearson's Stock co. week of 24-30.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): A. M. Palmer's co. in Thrillity Nov. 22. Performance one of the finest ever seen on local stage. The cast is very strong, especially Mabel Amier as Thrillity and Theodore Roberts as Svengali; good business. Carleton Opera co. in Lily of Killarney 29; American Lilliputian co. 30.

FLINT.—MUSIC HALL (Hubbard and Rankin, managers): Edwin Hanford and co. in The Shamrock Nov. 22 and Muldon's Picnic 23; poor co.; poor houses. Jack Harkaway 29; Jerry the Tramp, 26.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Outcasts of a Great City played a fair-sized audience 30. Pair of Kids 23, afternoon and evening performances drew fair houses.

GRAND HAVEN.—OPERA HOUSE (E. S. Penoyer, manager): The Ladies' Minstrels 22 to a packed house; performance good and highly appreciated by the audience. House dark 23-30.

BATTLE CREEK.—HARRIS'S OPERA HOUSE (E. R. Smith, manager): Daniel A. Kelly in Outcasts of a Great City Nov. 21; small house. Thrillity 26; large house.—ITEM: Theodore Thomas' Orchestra delighted over 2,000 at the Seventh-Day Tabernacle 20 at advance prices.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A packed house greeted Thrillity Nov. 21; co. excellent and the large audience well pleased. A fair-sized audience witnessed The Brooklyn Handicap 26.—GRAND OPERA HOUSE (W. G. Bush and A. Duray, managers): An excellent list of vaudeville artists drew good houses week of 23.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Carleton Opera co. to a good house Nov. 23. A Pair of Kids 27; fair business.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Lillian Durham co. 18-20, playing at popular prices, drew well first performance, the second to a very poor house and the last night of their engagement was canceled, performances fair. Sinbad was presented by a good co. 23 and played to a big house. Pauline Hall 30; Thomas Keene 2.—BALDWIN THEATRE (H. S. Jewell, manager): Devil's Auction 25 drew a fair audience. House would have been filled had it not been for the weather.

ST. JOSEPH.—TOOTLE THEATRE (C. N. Phillea, manager): Darkest Russia by good co. to fair business Nov. 18. Walker Whiteside, well supported, in Richelieu 19; only fair house. Robert G. Downing and strong support 22; good business. Hawaiian National Band 23; light houses. Crane 27; Pauline Hall 28. Louis

James 30.—THE CRAWFORD THEATRE (F. F. Hart, manager): J. C. Emmett 28; good co., fair business. Anna Eva Fay (spiritualistic and weird) 25-26; Fanny Rice 27; Sinbad 29; Princess Bonnie 6; Charles L. Davis 18; Yale's Devil's Auction 11; Prodigal Father 14; Limited Mail Dec. 2, 3; Twelve Temptations 30; Thrillity Jan. 1; Corinne 2, 3; Special Delivery 10, 11.

INDEPENDENCE.—MUSIC HALL (John H. Border, manager): Lord Faunteroy co. Nov. 26. Sinbad 27; Katie Putnam 12.

JOPLIN.—CLUB OPERA HOUSE (H. H. Haven, manager): Joe Ott in The Star Gazer Nov. 19 to fair business and play good of its kind. Charles H. Vale's Devil's Auction 27; advance sale of seats heavy. Thomas Keene 4.—ITEM: Manager Haven is at a loss to understand why the Pauline Hall co. failed to keep its engagement in this city for Nov. 20. It will be made very warm for the managers of some cos. if they don't stop this kind of business.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Joe Ott Nov. 21 in The Star Gazer; playing performance; good house. Clay Clement in New Dominion 23 to highly delighted audience; co. good; small house, owing to inclement weather; return date would fill the house. Fanny Rice 25 as Nancy in A French Ball; Limited Mail Dec. 7; Ingersoll 9; Twelve Temptations 12.

MARSHALL.—OPERA HOUSE (M. E. Deering, manager): J. C. Lewis and his Sinbad co. played to a top-heavy house; audience well pleased.

AURORA.—OPERA HOUSE (W. T. Brannan, manager): Opera house dark week ending Nov. 23.

CARTHAGE.—GRAND OPERA HOUSE (Joe C. Logan, manager): Clay Clement in The New Dominion Nov. 22 to a large and well-pleased audience. House dark 23-3. Thomas Keene 3.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchman, manager): Concert, home talent, Nov. 18; good business. Rest of week dark.

WITTIER.—OPERA HOUSE (J. W. Taylor, manager): House dark till 9.

MANNING.—PARK OPERA HOUSE (Watson and Price, managers): Charles H. Vale's Devil's Auction 23 to good business.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Otto H. Krause played to fair business Nov. 18-24.

COLUMBUS.—No attractions this week.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): The New Boy Nov. 22; good house and very fair performance.

GREENVILLE.—OPERA HOUSE (Lee Hester, manager): Spider and Fly to a crowded house Nov. 22. The co. advertised forty-two people and had twenty. Mozart Symphony 30; Creston Clarke 2; Black Crook 11; and Georgia Minstrels 12.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Hanlon's Superba Nov. 20, 21; packed house; scenery and stage effects exceptionally fine. The work of Charles Guyer places him at the head in his line. Bob Ingersoll 26; Oriole Opera co. 28; Alhambra Vaudeville 2; Twelve Temptations 10.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): At the Picket Line (local) Nov. 21 was a pronounced success. Lillian McDermott in the difficult role of Lenore Harford, a Union spy, deserves special mention. My Wife's Friend 23 gave excellent satisfaction to a large audience.—ITEM: Robert G. Ingersoll occupied a box at the matinee performance of My Wife's Friend on Saturday, and was highly entertained.—Alfred Molander, dramatic artist, is visiting his brother in this city.—The local lodge of B. P. O. E., No. 178, will give their third annual charity ball on Dec. 12.

MANKATO.—MANKATO THEATRE (C. D. Benack, manager): Donnelly and Girard in The Rainmakers Nov. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. The Oriole Opera co. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Colonel Robert G. Ingersoll 28; William C. Andrews 30.

DULUTH.—LYCUM (L. N. Scott, manager): Primrose and West's Minstrels Nov. 22, 23 and minster, full houses; an excellent performance was rendered. Robert G. Ingersoll on "The Foundations of Faith" 25; fair business. My Wife's Friend 28; Hon. David B. Hill on "Liberty" 30; The Passing Show 6, 7.

AUSTIN.—OPERA HOUSE (F. A. Schlender, manager): Warner Comedy co. to good business Nov. 18-24. The co. was very good. The Flora Lane co. opened a week's engagement 25 to S. R. O. Howard and Osborne's Minstrels; Edwin Rostell; Paige Players; Vale's Devil's Auction.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Boim, manager): House dark Nov. 18-22. At Fort Bliss Dec. 25, but broke in St. Paul. Lincoln J. Carter's Defaulter 4; Thrillity 10.

ST. PETER.—NEW GRAND OPERA HOUSE (Saty and Hall, managers): The Oriole Opera co. gave two performances Nov. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. Said Pasha 19 and Girofle-Girofla 19, to good houses; very satisfactory to all. Howard and Osborne's Minstrels 27; Alhambra Vaudeville 12.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Katie Emmett played to good business Nov. 18-20, although terribly handicapped in regard to scenery and wardrobe, which was all destroyed in the recent fire. She gave a very creditable performance of Chai, an American Boy. The co., after playing Anaconda 26, returned to Butte to make a settlement with the N. P. Railway. All the members of the co. settled but Miss Emmett, who has been sued by the railway company for \$1,500. The co. left for Chicago 23. Rose Coghlan and L. R. Stockwell played The Magistrate and Masks and Faces to large and appreciative audiences 21-23. The Passing Show 24-30; A. M. Palmer's Thrillity co. 24.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): Stockwell-Coghlan co. in The Magistrate Nov. 20; fair business. Katie Emmett as Chai, an American Boy 21; good business.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Benj. C. Chapin, dramatic impersonator, Nov. 19; small business; good performance. Nothing booked.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Dan Sully delighted one of the largest houses of the season Nov. 19 with his new play, A Day in June. The Passing Show 26.

LIVINGSTON.—HEFFERLIN'S OPERA HOUSE (C. S. Heffernan, manager): House dark week Nov. 17-24. At Fort Bliss, to have been presented 30, canceled. Lincoln J. Carter's Defaulter co. 13.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): House dark this week.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Robert Downing and Eugene Blair presented Helena for the first time in this city Nov. 23 to a fair house. The character does not fit Mrs. Downing's ability as well as does Virginia or Parthia, as she is undeniably weak in the stronger parts. Emily Bancker appeared in Our Flat and kept a fair house in laughter the entire evening. She is supported by an excellent co., the same, in the main, as appeared with her last season. A Green Good Man 26; light house. Sinbad 26; Colonel Ingersoll 29.—FISHER (F. C. Zehring, manager): Sinbad is billed for 28; Fanny Rice 2 in Nancy; My Wife's Friend 7. The house has been dark for the past week.—ITEM: The Sinbad co. had legal complications over the contest as to which house they should give two performances Thanksgiving day. The Lansing advertised its appearance there and Manager Zehring claimed to have them booked for his house on the same day. Mr. Zehring applied for a restraining order to prevent the Lansing from presenting Sinbad on that date and the co. from appearing. The court was that \$300 was paid Manager Zehring, and Sinbad played to two packed houses at the Lansing. I desire to correct an error in my former letter concerning the business done by Uncle Josh Sprague. Not being present myself I was misinformed as to their business, which I am now advised was excellent.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Black Crook Nov. 23, and minster, to good houses. Rice's 1402, 29 drew well.—GORMAN'S THEATRE (Charles J. Gorman, manager): Sam T. Jack's Adamless Eden 25-27 to big business. Bates' Humpty Dumpty rounding out the week; good advance sale.—ITEM: Manager Waite is to receive the following additions to his Eastern co. in the persons of

Alfred Kelsey, Lily Larose, Walter Higby and the Elmore Sisters. They are to join him this week.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Annie Hough, reader, opened the Y. M. C. A. Star Course Nov. 21 to fair business. Lillian Kennedy drew two large houses 22, 23 in A Midnight Frolic and A Gambler's Wife. James J. Corbett appeared here 26 in his new four-act play, A Naval Cadet, to the largest audience of the season, every seat being sold before 7:30. After the receipts were handed out, it could be obtained, the receipts amounting to over \$800. During the play Mr. Corbett received three curtain-calls.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Rice's co. Nov. 18-23; fair business. Lillian Kennedy in She Couldn't Marry Three 25; good business. Coming: Gilmore's Band 26; Black Crook 30.

NASHUA.—THEATRE (A. H. Davis, manager): Edward Harrigan was greeted by a good house in Old Lavender 21. Lillian Kennedy opened a two nights' engagement to fair receipts, playing A Midnight Frolic and A Gambler's Wife.—ITEM: Edward Harrigan was presented with an elegant floral piece by the local folks after the performance, which was handed out at the Clover Club.—Black Crook next. Maude Hillman week of 1.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Maude Hillman closed a week of good business Nov. 23. The Black Crook 27 to a well-filled house, fair satisfaction. Gilmore's Band 30.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Keller, assisted by Mrs. Keller, has proved a source of wonder to those who have witnessed their remarkable performance Nov. 25-30. Several new novelties were introduced, the five Room being given here for the first time on any stage. It is one of the best puzzles of its kind ever seen here. The Masquers 2-7; Chauncey Olcott 9-14.—H. R. JACOBS' THEATRE (Marcus Jacobs, manager): In a Great City pleased the patrons of this house 25-30. The co. includes Robert Gaylor and other capable people, one of whom, Patrice, is a very clever soprano. Sandow 2-7; Myles Aaron 9-14.—ITEMS: On Nov. 24 Miner's Theatre was filled to overflowing, the occasion being the presentation of the operetta, The Cadet's Picnic, for the benefit of the Hebrew Ladies' Immediate Relief Society. The characters were all assumed by the best local talent, and a very enjoyable programme was given.—Mary Hamilton, who has made herself a favorite by portrayal of Rosamund in Sowing the Wind before entering on her professional career, appeared with some Newark amateurs, not many years ago, in a piece which was presented in Hebrew Hall, this city.—Rain interfered with the attendance at all the theatres 25-30. Special matinee was held on Thanksgiving Day at all the houses, for which the advance sale was very gratifying.—It is reported around town that Manager George Hartz, of Hoboken, is looking for a theatre here.—George W. Jacobs, treasurer of Jacobs Theatre, has received an offer to become business manager and treasurer of a traveling co., which he has just accepted. He will travel to California. Mr. Jacobs is as yet undecided as to his course in the matter.—Sandow, who visits this city 27, will give a private exhibition at the Park House 2 to the physicians and press. The Newark Turn Verein will attend his performance 4 and another night, as yet not announced, will be devoted to the wheelmen.—Joseph Messine, who for the first part of this season was assistant treasurer of Miner's Theatre but who resigned about five weeks ago because of ill health, died at his home in New York Nov. 21. He was a member of the Widener, the leader of Dr. A. J. Orin's orchestra, who died suddenly in New York 23, spent his boyhood days in Newark, and at the time of his death was a member of one of the local lodges.—Dudley McDow, manager for Keller, is highly gratified with his star's success this season. The latest novelties have created wonderment, and the attendance has shown a marked increase as the season advances.—A subscription list has been inaugurated for the appearance of Joseph Jefferson, William Crane, Nat Goodwin, Francis Wilson, Mr. Tabor, Ed. Holland, Joseph Holland, Julia Marlowe, Mrs. John Drew, and Lotta in The Rivals to take place next May. This will be the event of the season, but as the cost is enormous it depends upon the number of subscribers secured.

ELIZABETH.—DRAKE OPERA HOUSE (Rich and Maeder, managers): The sixth annual concert of Clan Gordon, O. S. C., was held Nov. 27, and a large audience was present. Adrain's U. T. C. co. gave two indifferent performances to good business 28. Coming: 6 Bells 4; Bowery Girl 6; South Before the War 7.—LYCUM THEATRE (A. H. Simonds, manager): The Globe Trotter gave an excellent performance to a good house 22. Morrison's Faust (Western co.) played a good-sized house 25. Peter J. White as Mephisto was very pessi g. Katie Rooney in The Derby Mascot played to S. R. O. 28. Miss Rooney's imitations of her father created much amusement. Storm doors are being put in the lobby of Drake Opera House, and will add much to the comfort of its many patrons.—Souvenirs were given to each child attending performance of U. T. C. at Drake Opera House 28.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Kennedy's Players Nov. 11. Sinbad 12; Harry Thre 12; The Phoenix 13; The Two Thies 14; The Plunger 15; Tracked Down 16, matinee; M'Lisa, night; Around the World in Eighty Days. Co. gave a fine stage performance. S. R. O. sign out every night. Dan McCarthy in Cruikshank Law 22 to a fair house. Only a Private (local) 29 to a big house, for the benefit of Second Troop A Cavalry. This play was written by C. K. Champlin and Eliza McGee, of this place, and has been produced here three times now, to large and well-pleased audiences. C. K. Champlin and Eliza McGee, the authors, making a hit in their respective parts. The Derby Mascot 4-30; The Gormans 5; Pinafire (local) 6.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starke, manager): My Jack Nov. 21 presented by Walter Sanford's co., the same co. presenting The Power of Gold on the previous evening (20); both plays than those they received. Morrison's Faust 26 appeared before a fair-sized house, which would undoubtedly have been larger were it not such a disagreeable evening. The co., together with the scenery and spectacular effects was entirely satisfactory. Police Inspector 27; The Capt 1-20; Princeton College Glee Club 3; Keller's 3; The Gormans in Gilhoollies Abroad 6.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Cyrene High Class Vaudeville co. week of Nov. 25 had only fair business owing to bad weather. Co. good. Local talent in minstrelsy, benefit of Engine Co. 6. Business men's Carnival, benefit Y. M. C. A., 10, 11.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Power of Gold, a stirring melodrama, was excellently presented 22 before an enthusiastic audience. My Jack drew 23 a very large attendance 23, and gave the best of satisfaction. John H. Clark's Vaudeville and Athletic combination gave a very clever performance 24 to a fair house. Modjeska 2.—MUSEUM (Frank Hanson, manager): Good-sized crowds have attended the Museum this week, and were well repaid.

BOGOTON.—OPERA HOUSE (S. J. Green, manager): J. C. Stewart's Two Johns Nov. 27 to good business and a highly-pleased audience. The Old Bachelor 30. Arlington Club Reception 28; largely attended and well affair.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): Dan McCarthy in The Cruikshank Law Nov. 23; small audience. The Capitol 27; excellent performance to medium business. The Fire Patrol 28; large house.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (P. E. Degraw, manager): Fire Patrol Nov. 29. Standard Theatre co. will play a week's engagement 2-7.—ST. MARY'S HALL (F. J. Schantz, manager): Dark week 25-30.

HELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Two Johns Nov. 22; good show; good house; everybody pleased. Dark week of 25. Coming: Two-leaf Troubadors and E. M. P. Ransom 2; Two Old Cronies 13; Stowe's U. T. C. co. 20.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): Courier's Irving Face Theatre stock co. presented Hextenkessel Nov. 22, and Honor 23 to good-sized and well-pleased audiences. Katie Rooney in The Derby Mascot followed 25-27, doing fair business. Minnie Madden Fiske's appearance in The Queen of Lons and A Doll's House 28-30 was greeted by large and fashionable audiences. A Fatted calf 2-5; In Old Kentucky 6-8; John Kernell in The Irish Alderman 9-11.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Agnes Wallace Villa in The World Against Her, with good support, gave a satisfactory

performance to fair business. John Sparks Nov. 29, 30; Gordon's Minstrels 11.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Agnes Wallace Villa Nov. 22 in The World Against Her; poor performance to small house. Sparks' Circus 26, 27; popular prices; good business.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Dark Nov. 20, 30.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Dark week ending Nov. 23. Ida Van Cortlandt in repertoire of bright new comedies week of 25. The Passing Show 3; Lincoln J. Carter's latest success, The Defaulter, 9; Katie Putnam in The Old Line Kilt 27.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred F. Proctor, manager): W. T. Fennessy's Slaves of Gold co. played to top-heavy houses Nov. 21, 22. Jacob Litt's in Old Kentucky with its colored boys' band attracted large houses Nov. 23. The co. was above the average, especially Frank Dayton, Burt F. Clarke, George W. Deyo, C. K. French, Lulu Tabor, Martha Rudenil, and Leonora Bradley. Harry Sawyer's Crazy Patch co. which is piloted by Frank Thayer played here 25, 26. It is one of the best farce comedies on the road and is in just the right hands to be a go. The star is Kitty Mitchell who came a perfect stranger, but she had not been on the stage five minutes before she had the audience with her and the applause showed that her singing, and dancing, and acting was pleasing. John J. Burke is the chief comedian, and his specialties are very amusing. The remainder of the co. are good. The Town Topics co. returns Nov. 27; Nellie McHenry in The Bicycle Girl 28, 29; Nat Goodwin in Ambition 30; Edward Harrigan 2, 4.—HARRIS'S OPERA HOUSE (W. M. Carter, manager): Pudd'nhead Wilson 25, 26. The houses were large and the performances grand. Hi Henry Minstrels 28.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessey, manager): Agnes Harrold in Captain Kate Nov. 22, 23 to fair business. Robert Hilliard attracted two large audiences 25, 26 in Lost-24 Hours. Nat C. Goodwin in Ambition to the usual large house 27. Charles T. Ellis 28-30. Niobe 2-4. Syracuse Symphony Orchestra 5; Deestrak Scale 7.—WILLIAMS OPERA HOUSE (Wagner and Reis, managers): Pudd'nhead Wilson by an excellent cast attracted largely 21, 22. Eleanor McCreath as Rosy is noteworthy. U. T. C. (amateurs) to big business 27. Sowing the Wind 28-30; Wang 2, with Norma Kopp of this city as Mataya, the crown prince; Friends 4; For Fair Virginia 6, 7.—H. R. JACOBS' (G. E. Edes, manager): Isham's Octoroon to good business Nov. 23. Paven Ticker at 210 drew well 25-27. A Bowery Girl 28-30; Jolly Old Chums 3-4.

ROCHESTER.—LYCUM THEATRE (A. B. Wolff, manager): Sowing the Wind was the attraction 25-27 and large and fashionable audiences were attracted by the fine artistic work of Mary Hampton, S. H. Gilmore and their support. Robert Hilliard in Lost-24 Hours appeared 28-30 before good houses and gave satisfaction. Rhea 2-4.—COOK OPERA HOUSE (E. G. Lane, manager): Thomas J. Grady and Budd Ross headed a good co. in Jolly Old Chums 25-27. The several specialties were warmly enjoyed by big houses. Gloria was presented to large business 28-30. The co. was commendable. Milton Aborn Opera 2-7.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager): Peck's Bad Boy Nov. 25 matinee and evening to good business. Audiences thinned performance fair. Oliver and Kate Byron in Ups and Downs of Life pleased a small audience. Performance good of the kind. Lost in New York 28; Julius Caesar by Hanford, Spence and O'Brien 2; Charles T. Ellis 3; Mackay Opera co. 9-14; Princess Bonnie 16; Paven Ticker 210 18; Hanlon's Superba 21; Nellie McHenry in The Bicycle Girl 25; White quadron 25.—ITEMS: Over 700 children attended the matinee of P. C. A. Bad Boy 23. Mr. Frank Abbott, favorably known here, is at present with Rice's 1402 co.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Professor John Reyno da, member, Nov. 22, 23 to fair business. Remenyi Concert co. 25 to good business, but the people were disappointed in the inferiority of the soloists. Old Tennessee 26 to fair business. Sowing the Wind 27; Leoni and Everett's Ladies' Club co. 28-30; Belomey's A Baggage Check 3; The Hunter 4; in a Big City 9; Wang 10.

SYRACUSE.—OPERA HOUSE (A. M. Baker, manager): Birds of a Feather Nov. 18, good performance, large audience. Hindoo 28, 29; Bremen's Festivities 4-6; Little Tris Comedy co. 18.—WALLACE HALL: Oregon Indian Medicine co. 2-14.

PENNSYLVANIA.—SHEPPARD OPERA HOUSE (C. H. Simon, manager): Gloria Nov. 20, good performance; fair business. Syracuse Glee Club Nov. 27, Wang 4.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Minnie Lester Repertoire co. is here for the week. Good performances, full houses, and excellent band and orchestra. Ben Hur 5-7.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Orin Skinner in Villon the Vagabond Nov. 23, to a delighted audience, excellent co. Sowing the Wind 4; Leavenworth Case 9; Faust 11.—ITEM: J. E. Prince, Jr., a prominent member of the Criterion Dramatic Club of Boston has removed to this city.

PEEKSKILL.—DREW OPERA HOUSE (F. S. Cunningham, manager): The Kennedy Players closed a successful week's engagement Nov. 25. Crowded houses every night; they are great favorites here and give excellent performances. The Two Old Cronies Nov. 28; in Old Kentucky 2; Peck's Bad Boy 11.

balanced, but Mr. Ellis singing was somewhat of a disappointment, and at times the orchestra had hard work to follow him. Town Topics had a rainy night 26, and a light house followed; the performance was very pleasing. Wood and Sh-pherd and the Merillies Sisters deserve special mention. The Bowery Girl did fair business 27 and gave a fair show. Jessie Conthorn Concert co. 28 to a large audience. A Thoroughbred 20; The Capitol 4.—ITEMS: Lute Vrooman, formerly with the Slaves of Gold co., was entertained by friends while here. The German Dramatic Society of this city gave a pleasing entertainment to a good house 27. The old Centre Street Opera House will be opened as a skating rink 9.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Agnes Herndon in Captain Kate gave an excellent performance to small but well-pleased audience Nov. 25. Eagle's Nest under the auspices of the young people of St. Mary's Church 28. Professor Reynolds, the mesmerist, 24.

FISHKILL-ON-HUDSON.—BRATTIE'S ACADEMY OF MUSIC (Clark and Beattie, managers): Kittie Mitchell in Crazy Patch Nov. 30 gave a good show to a good and well-pleased audience. George W. Heath's Peck's Bad Boy 23 good performance to a fair audience. There were many new features in the play. Oliver Byron in Up and Down of Life 26 gave an elegant first-class performance to fair but well-pleased audience. They would have filled the house had it not been so stormy. Under Two Flags (local) under the auspices of St. John's Lyceum 28; Will's Two Old Cronies 20; Concert and Piano Recitals (local) 3; Sherman and Morrissey in A Jay Circus 4; Pawn Ticket 210 10.

LYONS.—MEMORIAL HALL (John Mills, manager): Lyons' Home Talent Minstrels Nov. 28; Noble 28; Wang 8; Sewing the Wind 4.

TICONDEROGA.—UNION OPERA HOUSE (Frank Locke, manager): Lost in New York Nov. 27. Joe Frosty South in Katie Dean 28, 29; Tony Farrell in Garry Owen 2.—ITEMS: Free Opera House has been sold to a syndicate, and will be known in the future as the Union Opera House.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Milton Aborn Opera co. Nov. 18-23 finished the engagement to fair business. Wang 25 played to the capacity of the house; excellent performance. Noble 27, 28 to undeserved light attendance. Agnes Herndon 28; The Masqueraders 20; Stetson's U. T. C. 28; Charles T. Ellis 2; Merry Widow 3; Fair Virginia 4.—ITEMS: Theatrical (A. A. Fennelly, manager): Plays and Players 21-22 was well attended. Tim the Tinker had profitable business 27. Hibernian 28-29; French Folly co. 24.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): Ben Hur by local talent drew big houses for four nights beginning 18. Stetson's U. T. C. co. did a good business 28. Noble 28; Wang 28.

UTICA.—OPERA HOUSE (H. E. Day, manager): Isham's Octoroons Nov. 20 drew a large audience, well-pleased with the clean and clever performance. It is the best entertainment of the kind that has visited Utica in many seasons. In Old Kentucky drew a tremendous house 21; the performance gave the best of satisfaction. The Madge of Lulu Tabor found much favor with the large audience. Stetson's U. T. C. afternoon and evening of 29 to big business; performance very poor. Town Topics played to a fair sized audience 26. In a Big City 2; Jolly Old Chums 3; The Merry Widow 4; Lost in New York 7.—THE FAMILY THEATRE (Will E. Burton, manager): Business at this house continues great. The President and the Gambler being the bill presented 25-26.—ITEMS: Manager John W. Isham, of the Octoroons, who is an old Utica boy, was warmly welcomed by his many friends here.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Steve U. T. C. 21 to a full house; excellent co.; good satisfaction. Heinrich Minstrels 28.

ITHACA.—THE LYCEUM (M. M. Getts, manager): Ole Shivers to fair business Nov. 28. Wang packed the house 28; Choral Club (local) 5-7; The Merry World 12.

COMES.—CITY THEATRE (Powers and Williams, managers): Tony Farrell gave a Garry Owen 25 to good house. Lost in New York Colton and Rayno's co. to good business 25. Jolly Nellie McHenry in A Bicycle Girl 27; the supporting co. was good and the large audience was well-pleased with the performance. The Blue and the Gray 28.

LITTLE FALLS.—SKIMMER OPERA HOUSE (H. A. Skimmer, manager): Stetson's U. T. C. co. Nov. 21 to good business. Hebeletta Concert co. 22 to crowded house. Brian Chemical co. Ball 23; Ladies' Cecilia Quartette 24. The Engineer 4.—CANTON OPERA HOUSE (W. H. Crombie, manager): A Thoroughbred 25 played a fair-sized house.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): The Arabian Medicine co. closed a two weeks' engagement Nov. 25 to fair business. Lee, the hypnotist, opened the week of 25 to a fair-sized house. Heinrich Brothers' Minstrels 3; John Temple Graves 3.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark this week.

HURON.—OPERA HOUSE: Kittie Mitchell and capable co. including John J. Burke in Crazy Patch, delighted a fair-sized audience Nov. 22. Nelie McHenry in The Bicycle Girl 28; good performance; business fair. Edward Harrigan's co. in Old Lavender 28.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): The Engineer Nov. 21 to fair business; performance very good. House dark week of 1. A Trip to Chinatown 12.

GLOVERSVILLE.—KAMON OPERA HOUSE (A. L. Covell, manager): Hebeletta Concert co. Nov. 21 played a large audience. Helen Hythe in Leah the Forsaken and Kissing the Harvest 25-26; excellent satisfaction. Press and public, both complimentary Manager Guy upon securing this excellent co. They play a return in February in Charity Ball. Owing to the continual rain the house was not half what it would have been. The S. R. O. would have been hung had it not rained.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Charles A. Gardner in The Prize Winner Nov. 20 to light business. Mr. Gardner and the management had some misunderstanding, and the performance was not what it could have been, and Mr. Gardner did not seem to be in his standard when formerly here. Special Delivery played on off date 21 to light business; play and performance fair.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Worth's dog and pony show 22, matinee and evening, to good business.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): All the Comforts of Home 21; large audience and best of satisfaction; everybody pleased. A Country Circus 4.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Frank Bush in Girl Wanted 19; the play is a pleasing one, and was satisfactory to a good house. A Country Circus, W. A. Brady's No. 1 Trilby co., Walker Whitehead, Joe Ott in Star Gazer, Hoyt's A Trip to Christendom, A Baggage Check, Clay Clewett in The New Dominion, A Railroad Ticket, O'Hooligan's Masquerade, Al G. Field's Big White Minstrels, Corsican for there are underlined.

UNIONVILLE.—CITY OPERA HOUSE (Elmer and Vanostan, managers): Swedish Concert co. Nov. 21 to a large and well-pleased audience. Senator O'Grady 6; Aunt Sally 9.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Harry Weber in Nip and Tuck Nov. 22; light business; performance poor. Salter and Marous U. T. C. 4.—ITEMS: Francis Lahadie, ahead of the Gilbert Opera co., is here arranging for his co. in the near future.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): The Howard Athenaeum co. Thanksgiving matinee and evening filled the house at both performances. Flanagan's Ball 3.—MEMORIAL HALL (T. F. Spangler, manager): The Webbers in Nip and Tuck week of 2.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Wife co. Nov. 26, matinee and evening. Country Fair 3; Murray and Mack 7.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Flanagan's Ball Nov. 21; good house. The Wife 22 to the capacity of the house; well received. Big Sensation co. 23; good house of sterner sex only, although play is strictly clean and no reason why ladies should not attend.

CANAL BOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Whisking Food Nov. 23; William Morris in The Lost Paradise 18; Noble 21; Gilbert Opera co. 28.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and E. W. Miles, managers): Joe Jefferson Nov. 21; splendid business. A G. O. M. 25-26; American's Around 37; Robert Hill and 9-11; Pauline Hall 12-14; Pudd'head Wilson 16-18.—ITEMS: Fred Bussey left here for Butte, Mont., to assume the position of agent for Katie Emmet.—The Great Southern is nearing completion and

will be opened within the next sixty days. Manager Freeman is looking some excellent attractions for next season. Judging from the appearance of the house at present, it will be one of the finest in the country when completed.

JURBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Amy Lee and Frank Doane in Miss Harum Scarum Nov. 25 supported by an exceptional strong co., pleased their audience in the highest degree. Miss Lee is one of the most clever comedienne that ever graced Urbana boards. O'Hooligan's Masquerade 6.—ITEMS: Manager H. H. Williams has gone to Washington, D. C., on a visit, and Stage Manager Albert Wilkins officiated in the box office later on. Leslie Matthews joined the Miss Harum Scarum co. here. Maggie Leland closes with co. 30 and returns to New York. Frank Campbell and Gabriella McKee of the co. started through here twenty-three years ago and were great local favorites. Edgar Halstead made a great hit here seven years ago in Keep it Dark.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Murray and Mack Nov. 23. Finnigan's Ball to fair house receipts, \$325. Eugene O'Rourke in Wicklow Postman 28; co. and play poor. Donnelly's Modern Memphis 30 with Helena Mora; Trilby 11; Tornado 12; A Bunch of Keys 17.

FOSTORIA.—ANDER OPERA HOUSE (Campbell and Venu, managers): Gilbert Opera co. Nov. 22; full house; gave excellent satisfaction.

PAULING.—GRAND OPERA HOUSE (J. P. Gasser, manager): U. T. C. co. Nov. 21; fair house; stormy night. Sabadie in Faust 25.—MODER OPERA HOUSE: Dark.

STUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The Ideals closed a week of fair business Nov. 23. Shore Acres 25 to the capacity of the house; it was an unusually fine audience. Wilbur Entertainers 22; large house. Carnival of Flowers 22; Hopkins' Trans-Oceanic co. 20.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Steve Brodie to big business week closing Nov. 23. Sol Smith Russell 6, 7. Ward and Vokes 8.—ITEMS: Steve Brodie gave the following dinner to 150 newboys at Memorial Hall. The new Valentine billboards are up everywhere announcing the opening of the theatre. J. T. Doyle, the manager of this and the press departments, is a hustler, and has made many friends. Otto Klives, formerly treasurer of the People's, will fill the same position in the new house.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Owing to the disagreeable weather, Friends, which was presented here, was only greeted by a fair house. The co. is one of the best seen here this season. A. M. Palmer's Trilby 2.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Shore Acres Nov. 23; crowded house; very satisfactory entertainment. Bloomer Girls was to appear 23, but stranded at Mansfield.

CANTON.—THE GRAND (L. R. Cool, manager): Roland Reed in The Politician played a large audience Nov. 20. Joseph Jefferson in Rip Van Winkle to the capacity of the house 21. Cora Peyton Comedy co. opened a week's engagement 25 to big business. Popular prices prevail and performances are very satisfactory. Friends 2; Field's Drawing Cards 4; Wilbur Oper. co. 9.

LIMA.—FAUBOT OPERA HOUSE (W. A. Livermore, manager): How and How to please a small audience Nov. 20. All the Comforts of Home played a fair house 22. Thrilly, presented by the Garrick Burlesque co., delighted one of the largest houses of the season 25. Shore Acres 27; Mexico 28; Amy Lee and Frank Doane 28; Field and Hanson's Drawing Cards 30.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers): Friends 27; fair business at advanced prices; best attraction ever played here. Jessie May Hall in repertoire week of 2.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Shore Acres Nov. 23; full house. Archie Boyd, Connelly and Lane made the piece an artistic triumph. A Baggage Check 28; everything sold.

POQUA.—FIKA OPERA HOUSE (C. C. Sank, manager): Amy Lee and Frank Doane in Miss Harum Scarum Nov. 27; good business; good performance. Gilbert Comic Opera co. 6; Alhambra 11; Walker Whitehead, Rhea, and aometal minstrel follow.

NORWALK.—GARDNER MUSIC HALL (L. C. Brad ley, manager): Gilbert Opera co. Nov. 23 in Mascot; Up to Date to a fair house. Midnight Special to a fair house 27; good co.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager): The Black Crook Nov. 19; full house. Charles L. Davis (Alvin Judin) 25.

PENNSYLVANIA.

YORK.—OPERA HOUSE (S. C. Penta, manager): 9 Bells drew a very large and well-pleased house Nov. 21. The Old Homestead 25 drew a large audience. V. M. C. A. Star Course opened 22 with Frank Wilcox Concert co. drawing a full house. York County Teachers' Institute course opened Monday, 23, with Colonel Alex. McClure, of Philadelphia, with his lecture, "Recollections of Abraham Lincoln and the New South," drawing to the capacity. The same course, with the "Mozart Sextet" as the attraction, 24, drew a full house.—ITEMS: It is a self-evident fact that well-known and well-advertised combinations of merit will draw handsomely at advanced prices here. Last week was a sample, it being practically the banner week. The receipts for three shows were: Wang, 5009; 9 Bells, 5225; The Old Homestead, 5225. The dates 18, 21, 23 respectively, all three having been here previously. In addition to the above the V. M. C. A. Star course packed the house on a between date 22.

WILKES BARRE.—GRAND OPERA HOUSE (W. H. Burgunder, manager): Rhea as Josephine, Empress of the French, 21 was one of the best attractions of the season. Wang, under the management of D. W. Truss and co., 22 drew a S. R. O. talent. Clums 23 to good business.—ITEMS: Music Hall (W. C. Mack, manager): John E. Brennan in Tim the Tinker 21-23 to good business. South Before the War 27 drew the largest house of the season and gave a very clever performance.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Bryant and Richmond's Novelty 21-23 to fair business; performance very good. Byrne Brothers in 9 Bells were greeted by the largest house of the season 25; performance excellent. J. Fenton's Vaudeville co. 26.—FARMER'S THEATRE (Charles H. Stuart, manager): A vaudeville co., headed by the Alhambra, week of 18-23 to fair business. Flynn's London Gaiety Girls 25-27 gave a good performance to good business.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Workman, manager): The Jolly Chums came Nov. 21 and a good sized audience was well entertained. The Mid-night Owl co., composed principally of shapely girls, gave two up-to-date performances 25, 26. The play, entitled A Pack of Cards, is simply a very good variety performance, full of life and action, and seemed to suit the taste of the two large male audiences. Keller 2; Robert Mott 13; The Girl I Left Behind Me 6; Fabio Romani 7; Gilhooly's Abroad; Uncle Tom's Cabin 17; Oliver Dowd Byron 27; Little Trislie 30 Jan. 1.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Ole Skinner Nov. 21 in Villon the Vagabond to fair business. Jolly Old Chums 22 to light business. Wang 23, matinee and evening, to large business. Fabio Romani 25 to good business. Nat C. Goodwin 26 in Ambition to light business, deserving a packed house.—DAVIS' THEATRE (George E. Davis, manager): Rose Sydel's London Belles co. Nov. 21-23 to good business. Howarth's Hibernian 24-25 to good business. The Frothingham (Wagner and Rein, managers): Dark 21-22.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Rein, managers): Gorman's Gilhooly's Nov. 19; packed house. The Masqueraders 22; Jolly Old Chums 23; Sewing the Wind 23; The Hustler 2.

MINERSVILLE.—OPERA HOUSE (Reichgr and Kear, managers): House dark week of 18. Welsh Brothers' Twentieth Century co. 25 to a large and pleased audience. Tim the Tinker 4.—ITEMS: Business is better here this season than for the last five years. All the collieries are working full time.

PUNKSUTAWNE.—MASONIC STREET OPERA HOUSE (Charles Fish, manager): A Cold Day co. to fair business; performance good and audience satisfied; house dark Nov. 23. Ada Van Eita in Gloriana 4; Danvers Girl 7.

DAVIDSVILLE.—OPERA HOUSE (F. C. Angle, manager): The Mikado Nov. 23, 25; excellent performance; large house. Fabio Romani 26; good performance to a fair house. Old Rube Tanner 28; The Fire Patrol 3; Welsh Brothers 3; Century co. 12.

PHILIPSBURG.—PITCHER'S OPERA HOUSE (Thomas Byron, manager): Minnie Seward closed a week's engagement Nov. 23; business dull. Old Rube Tanner 6; Bloomer Girls 10.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Castlough, manager): The Cora Peyton co. closed a successful week's business Nov. 23 to packed house; excellent satisfaction. A Baggage Check 28; fair business; good performance.

GREENSBURG.—KRAAGY'S THEATRE (R. C. Curran, manager): May Smith Robbins Nov. 23 in Little Trislie to large and well-pleased audience. L. J. Carter, The Fast Mail, A Trip to Chinatown 5.

NANTICOK.—BROADWAY OPERA HOUSE (James Kleckner, manager): Plays and Players played a large house Nov. 21. Old Rube Tanner 28. Two Old Cronies canceled.

OL CITY.—OPERA HOUSE (C. M. Loomis, manager): Sewing the Wind Nov. 20 to moderate house, which was greatly pleased by the excellent rendering of this production, which preaches a sermon to itself. V. M. C. A. concert to large house. Clifton and Middleton in repertoire opened week of 23-29 to crowded house. A Baggage Check 4.—ITEMS: Jolly Old Chums, booked for 23, canceled until later in the season.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Fabio Romani Nov. 23; good business. The living pictures of this co. are a new feature here and were well received. The Germans in Gilhooly's Abroad 27; fair business; satisfactory performance. Stetson's Uncle Tom's Cabin 3; Chas. T. Ellis 4; Morrison's Faust 7.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Carter's Fast Mail Nov. 23; fair house and gave satisfaction. Old Rube Tanner 28; Hands Across the Sea 2.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Wolford, Holmes and Sheridan co. gave The Smugglers, The Train Wreckers and Underground to large houses Nov. 21-22. Harries and Gallagher's Dramatic co. in repertoire of popular plays gave good performances 25-27.—ACADEMY OF MUSIC (John D. Nishler, manager): Ethel Tucker and co. gave good performances of Queenie, The Russian Slave and Called Back 21-23. A Bunch of Keys attracted good-sized audiences 23-27.—BYPON THEATRE (Charles Gilder, manager): Welsh Brothers Nov. 20. Century Vaudeville 21-23. Rose Sydel's London Belles gave a good performance to large houses 25-27.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Messrs. Wagner and Reis, managers): Al Hart in Wang Nov. 21 to a good-sized and very appreciative audience; co. good. Gorman Brothers in The Gilhooly's Abroad 22 to a fair-sized and enthusiastic audience. It is very funny and called forth much applause. Down on the Suwanee River 23 to good business and pleased audience; specialties good. Powell, the magician, 25 to a small-sized but much pleased audience. He has some marvelous tricks which were loudly applauded. Chas. Morris 28.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Old Rube Tanner Nov. 25 to fair house; good band and orchestra; poor performance. Stetson's Uncle Tom's Cabin 3.

MAMARON CITY.—OPERA HOUSE (J. J. Quirk, manager): The Gorman Brothers in The Gilhooly's Abroad drew a fair house on a very stormy night Nov. 23. They gave general satisfaction. Welsh Brothers' variety show 26; Powell 20.—ITEMS: During a heavy gale all the outside electric lights at the Opera House were broken. William Cain, the stage manager at the local house, has accepted a clerkship at Morea.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): For Fair Virginia to good business at advanced prices Nov. 23. A Baggage Check 25. S. R. O. 28; very funny.—ALTMAYER'S THEATRE (H. Beebe, manager): Shore Acres played a fashionable house Nov. 21. Robert Mantell in Parthianus canceled 23.—ITEMS: McKeesport Lodge No. 136, B. P. O. E., held their Lodge of Sorrow at White's 1.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Keller to large house Nov. 21; Gilhooly's Abroad 22; good house. Conn Hollow 23; fair house; many stayed away on account of storm. Zeitner's Pantomime and Specialty co. 28-29.—ITEMS: Manager Hargreaves has invited all the newboys in the city to the matinee Thanksgiving Day as a treat.

JEANNETTE.—OPERA HOUSE (A. B. Bliz, manager): French Dramatic Club Nov. 23; large audience of French-speaking people. Mozart Concert co. 20; Old Zad Hastings 3.—ITEMS: Over two hundred people from this place witnessed the Little Trislie show at Greensburg 22. The Farrow and Wayne Music and Comedy co. of this place will open the new Opera House at Export 26—Manager Bliz and Bill-poster Frum were arrested 25 by Manager Curran, of Greensburg, for covering Little Trislie boards. The case was settled 27 by each party paying half the costs.

PITTSBURG.—MUSIC HALL (J. A. MacDonnell, manager): Minerva Dorr and a most capable co. in Noble Nov. 25 deserved a larger house. Lillian Bell, Bernice Norcross and Frank Norcross deserve favorable mention for good work. The White Squadron 26 did not arrive until 9 p. m., having missed connections at Jersey City. The performance was only fair. Uncle Tom's Cabin 2; Morrison's Faust 6.—ITEMS: Manager MacDonnell has secured the services of Prof. Charles Moore, lately of Bauer's Orchestra, Scranton, as musical director.

BROWNVILLE.—RICHE THEATRE (L. C. Riche, manager): May Smith Robbins gave a good show to a large audience Nov. 23.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): The Waite Comedy co. in repertoire Nov. 18-20. Packed houses and the finest performances ever seen by a repertoire co. The band and orchestra deserve special mention.—ADAMS' OPERA HOUSE (Alexander Adair, manager): Duncan B. Clark's Female Minstrel 28. The most disgusting and vile performance ever given in this city. Manager Adair failed to make any friends by allowing it to proceed. The curtain should have been rung down in the very first act.—EDEN MUSIC (H. B. Coffin, manager): Business continues good at this popular house.

BETHLEHEM.—OPERA HOUSE (A. F. Walters, manager): A Bunch of Keys by a very capable co. Nov. 22 to good business. Faust, with Potter J. White as Alphonso and Olga Verne as Marguerite and a good supporting co. 27 to big business. 8 bells 20; Silver King 1.—CENTRAL THEATRE (H. A. Groman, manager): House dark since Nov. 16. Police Detective 10.

MONROVIA.—GAMBLE'S OPERA HOUSE (Sam P. Yobe, manager): Charles E. Hanes's A Baggage Check Nov. 23 delighted a fair audience, weather wet and disagreeable kept the house from being crowded. Flora Stanford co. in repertoire opened for week 25 to a large house, despite bad weather. Fast Mail 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The New England House (local) Nov. 21-22; big business; audience well pleased. Nellie McHenry canceled 27. Baggage Check 3.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): Little Trislie Nov. 23; packed a fair-sized audience. Home talent 25; crowded houses. Ten Nights in a Barroom 26 drew fairly.

CORRY.—WEEK'S THEATRE (L. A. White, manager): The Midnight Special Nov. 21 to fair business. Sewing the Wind (Gustave Frohman) 26; a terrific rain storm prevented a packed house. The co. was excellent and played a fair-sized audience, receiving numerous curtain calls.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Ouler, manager): The Germans in Gilhooly's Abroad played good-sized audience Nov. 23. The Little Tycoon, local, 20, 22.

MT. CARMEL.—BUSHMAN POST OPERA HOUSE (Joseph Gould, manager): Powell, the magician, Nov. 23. A high class entertainment of magic to a small but appreciative audience.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Midnight Special Nov. 22; small house; deserved a better one. Runaway Wife 20, 21; Lyric Quartette 4; Clifton and Middleton 27 in repertoire.

POTTSTOWN.—GRAND OPERA HOUSE (George E. Harrison, manager): A Bunch of Keys Nov. 23 to remunerative business. The Brothers Byrne in 9 Bells 26 drew good. Many new and taking specialties were introduced. Old Homestead 12.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Fanny Wilcox's Grand Concert co., under the management of the Broadway Lecture Bureau, appeared before the Vespene County Teachers' Institute 26.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Wolford, Holmes and Sheridan's co. played to large business at popular prices Nov. 25. The co. has good plays, attractive scenery and costumes.—ITEMS: F. W. Hodges, business manager of Beach and Castleton's Comedy co., was in town 23.

WAYNESBURG.—OPERA HOUSE (Cooke and Mac-

sell, managers: House dark. A Baggage Check booked for Nov. 22 changed to 18.

NANTICOKE.—Broadway Opera House (James Kleckner, manager): Old Rube Tanner, a fair house Nov. 23. Stetson's Uncle Tom's Cabin co. 7.

FREELAND.—Opera House (John J. Slatery, manager): House dark Nov. 27. Tim the Tinker 2.

POTTSVILLE.—Academy of Music (W. W. Mortimer, manager): Hoyt's Trip to Chinatown Nov. 23; S. R. O. performance admirable. The South Before the War 20, with Thanksgiving matinee. Faust 2; The Girl I Left Behind Me 4; Fabio Romani 11; The Old Homestead 13; Miss Jerry 18.

HAZLETON.—Grand Opera House (G. W. Hamersley, manager): The South Before the War played a two night's engagement, with matinee, to good houses Nov. 22, 23. Joshua Simpkins to poor business 27. Powell, the magician, played a large audience 28.

HARRISBURG.—Grand Opera House (Mark Ley and Appel, managers): A Cold Day Nov. 23; fair business. Kittie Rhoades in repertoire week of 25 to fairly good business. Bunch of Keys 3; Swanee River 3; Modjeska 4; Robert Mantell 7.

ERIE.—Park Opera House (Wagner and Reis, lessees): The Masqueraders was seen Nov. 25 for the first time by Erie theatregoers, the attendance being large and in loud praise of the perfect presentation. Gustave Frohman's fine production of *Sowing the Wind* 20 proved a grand success to the large and delighted audiences. Friends 3; The Hustler 3; Rheba 6.

EASTON.—Ariel Opera House (Dr. W. K. Detweiler, manager): Morrison's Faust (Western) packed the house Thanksgiving Day, matinee and evening; performance very much enjoyed. Silver King 30.

UNIONTOWN.—Grand Opera House (J. F. Millhouse, manager): Little Trixie played a fair-sized audience Nov. 25. Hoyt's A Trip to Chinatown 4.

WELLSBORO.—Bach Auditorium (Dartt and Darrt, managers): Howorth's Hibernia 3; Uncle Tom's Cabin 12.

ROCHESTER.—Opera House (C. A. Vanderschie, manager): Shore Acres for Elk benefit filled the house with a delighted audience Nov. 23. Bloomer Girl, billed for 27, failed to appear.

TYRONE.—Academy of Music (G. W. Hamersley, manager): Powell Nov. 20; small audience. Fast Mail 27 played a fair-sized audience.

MILTON.—Grand Opera House (Griffith and Co., managers): House dark Nov. 25-30. Old Rube Tanner 3; Down on the Suwanee River 4.

ALTOONA.—Eleventh Avenue Opera House (Mishler and Myers, managers): Waite's Comedy co. Nov. 25-30 have been drawing packed houses and giving entire satisfaction. Robert Mantell 2.

UNION CITY.—Cooper Opera House (J. H. Blanchard, manager): Old Tennessee came Nov. 25 to light business owing to bad weather. Little Tixie 7; Fast Mail 14.

CLEARFIELD.—Opera House (T. E. Clarke, manager): Cold Day Nov. 27 to packed house; everybody delighted. Ed. Cogan's new specialty, The Dutch Coming Woman, was the champion hit of the season. A Bunch of Keys 5.—ITEM: A. Lynn Shaw, late of Mayo's Circus, joined the Ethel Tucker co. Nov. 25 at Shenandoah.

LEBANON.—Fisher Opera House (George H. Spang, manager): 8 Bells Nov. 27 to a large and very delighted audience. A return trip would be greeted with S. R. O. Fabio Romani 30; Welsh Brothers 2, 3.

ASHLAND.—Grand Opera House (Frank H. Waite, manager): Welsh Brothers' 20th Century co. 26 to fair business and fair performance. Joshua Simpkins 20 to big business and good performance. Morrison's Faust 2.

WEST CHESTER.—Opera House (F. J. Painter, manager): The Girl I Left Behind Me Nov. 23 to good house; performance excellent. Joshua Simpkins 30.—ASSEMBLY BUILDING (Davis Beaumont, manager): James O'Neill in Monte Cristo 3.

TITUSVILLE.—Opera House (John Gahan, lessee). The Unity Club Nov. 13; S. R. O.; performance excellent. The Gormans 14; large house; good show. Mid-night Special 20; fair house; performance same. Sowing the Wind 22; S. R. O.; performance perfect. The Baggage Check 20; home talent 17; Gloria 26.—ITEM: Punch Robertson canceled the week of 2-7.

JOHNSBURG.—Armstrong Opera House (A. E. Scoullar, manager): Fast Mail Nov. 23 to a large house. Dark 24-12. Old Rube Tanner 12.—ITEM: Fast Mail attraction was the best performance this season; the special scenery was good; co. up to the standard; the largest audience of this season greeted it. Good co. are always guaranteed large houses here, as the neighboring towns support them.

BUTLER.—Park Theatre (George M. Burkhalter, manager): A Baggage Check Nov. 25; S. R. O. Maloney's Mishaps 26; S. R. O.—ITEM: Butler has been an exceptionally good theatrical town this season. Population, 10,000, and but one theatre. Average nightly receipts have been over \$500. A Baggage Check did business between \$450 and \$500, and Maloney's Mishaps was a close second. It was reported by a member of the co. here that A Baggage Check has netted its owner \$10,000 this far in the season.

RHODE ISLAND.

WOONSOCKET.—Opera House (George C. Sweet, manager): The Fencing Master Nov. 25 (Thanksgiving) matinee and evening; good house at matinee; S. R. O. for evening. Town Topics 30; Play and Players 3; A Fatted Calf 3; C. B. Hunford 10; 102; 11; Black Crook 19.—ITEM: The 20th orchestra chairs upholstered in leather, mentioned in a former issue, have been placed in the Opera House instead of Music Hall, as printed.—Mr. Hering, first violin of the Fencing Master co.'s orchestra, although having broken his left leg two weeks ago, will continue to aid the orchestra, continuing on the route. Music Hall (L. Maillois, manager): Night Owls 21; good house. American Gaiety Girls 20, 27; fair houses.

PAWTUCKET.—Opera House (George M. Blandford, manager): The Struggle of Life Nov. 21-23 to average business. The Fencing Master 25-27 by the Whitney Opera co., with Katherine Germaine, Harry De Lorme, H. W. Tre Dennick and forty-two others to large and delighted audiences. Miss Germaine made many friends and a very pronounced impression with her voice and acting. After the matinee Miss Germaine entertained a large number of her lady admirers behind the scenes with a collation, and presented each with a souvenir scrapbook. Mr. De Lorme is suffering with a bad cold, and will take two weeks' rest to recruit; however, he did justice to his part. The comedy part by W. H. Tre Dennick is very clever; he convulses his auditors at each performance. The Burglar 2.—ITEM: E. D. Farrum, of the W. D. Harris co., is at home in this city. He is unwell, but thinks he will be able to join his co. at Baltimore 9.

WESTERLY.—Baker's Opera House (C. B. Bliven, manager): Hands Across the Sea to a fair-sized and well-pleased audience Nov. 25. Side Tracked 12.—ITEM: I. A. Solomon, acting manager of Hands Across the Sea, reports business as being very good so far this season.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): Jennie Kimball's Opera co. presented Hendric Hudson, Jr., 19, one of the best performances of the season to S. R. O.

GREENVILLE.—Opera House (Fitzgerald and Morgan, managers): Richards and Pringle's Famous Minstrels to good house Nov. 19.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Hidden Comedy co. presented Aunt to a packed house Nov. 25. The S. R. O. sign promises to be seen often during the co.'s engagement here. My Wife's Friend 2.

TENNESSEE.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): The Taxy English Opera co. closed their week of opera at this house Nov. 23, having played to fair business throughout engagement, which was certainly an artistic success. William Calden's co. in The Span of Life 25-27 to good houses, with a good co. The Spider and Fly co. appeared 23-25 to poor business. Trilby 25-27 to good houses. Coming Thomas Keene.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Stormy Weather 23 to poor business, caused by no less than six counter attractions, performance fair. The names of "Spide" Hennessy and "Kid" McCoy, featured on bills were not on programme. Charles A. Gardner and co. will present The Prize

Winner 27 to good business. The Derby Winner underlined for A. M. Kitts, of The Stowaway co., who was injured in a New York theatre last September, is suffering from an abscess on his hip caused by the fall. He will enter a hospital in a few days.

BRISTOL.—Hawthorne Opera House (Bunting and Mother, managers): Punch Robertson's repertoire co. concluded a week's engagement Nov. 23, the variety of plays ranging from farce-comedy to the most startling tragedy. The Man in the Iron Mask was one of the finest tragedies ever seen here. Every member of the co. were good, and succeeded in filling the house 25, 26. The co. will always be heartily welcomed to our city. Elks' Memorial service 1, 3 p. m. House dark until 18.

JACKSON.—Pythian Opera House (Woerner and Tuffield, managers): The Stowaway Nov. 20 to fair business. Spider and Fly co. 25; small business due to stormy weather. The Span of Life 28. The Schuberts, under the auspices of the Jackson Musical Literary Club, will appear 29.—ITEM: Managers, with very few exceptions, report good business through this section. Spider and Fly co. not as good performance as on former visits.

NASHVILLE.—The Vendome (Curry and Boyle, managers): Katie Putnam in The Old Line Kilt Nov. 20, 21 played to fair houses. House dark 22-26. The Span of Life 29. Lillian Russell 4, 5; Ols Skinner 6, 7; Stuart Robinson 9; Damrosch Opera co. 11, 12.—ITEM: Grand Opera House (Curry and Boyle, managers): The Equine and Canine Carnival did fair business 18-23; Beach and Bowers' Minstrels 25-27 played to good houses. Special Delivery 26-30; The Derby Winner 5.—ITEM: Rice's 1892 played to a very large house here 14.—S. M. Smith Russell 20 played to a packed house. The Stowaway 22, 23 drew small houses.—The Fatal Card 25-27 did light business.

COLUMBIA.—Grand Opera House (Helm Brothers, managers): John B. Hymn in Faust Nov. 20 to light business. Co. not strong enough for the piece. Century Club Minstrels (ocal) 21 to a \$100 business.

MURFREESBORO.—Mason's Opera House (J. D. Fletcher, manager): Beach and Bowers' Minstrels Nov. 19 to good business; audience well pleased. Amy Lee and Frank Doane, booked for 23, failed to put in an appearance. Old Homestead 9.

TEXAS.

DENISON.—Opera House (M. L. Epstein, manager): Clay Clement in The New Dominion 19 to an average house. The audience was a very appreciative and fashionable one, and the star received a curtain call which Denver theatre patrons are reluctant to give except to those deserving. May Buckley Clayton shared honors with Mr. Clement. Spooner and Welly's Black Crook 21 to big business. This is one of the best spectacular co. that appeared in the city this season, which is not saying much. The specialties were the features of the performance. Cora Van Tassel 29; Land of the Midnight Sun 3.—ITEM: Opera House (Zintgraf and Pratt, managers): Dark Nov. 18-23. Carter's Comedy co. 26.

WACO.—The Grand (Jake Schwartz, manager): Thomas Keene presented Richelieu matinee Nov. 19, and Louis XI. evening to the capacity of the house at advanced prices. Excellent performances. Mr. Keene and his supporting co. were the best seen here this season, several curtain calls being responded to. Charles L. Davis presented Alvin Joslin 21 to a good house. The performance did not merit the patronage, as the supporting co. were below the average.—ITEM: Music Hall (R. J. Tolson, manager): The Schubert Concert co. 19 gave a meritorious performance to a good-sized audience. Black Crook, Frederick Warde and Land of the Midnight Sun next.—ITEM: Business this season at the Grand has been the best in years, and Manager Jake Schwartz is fast becoming popular.

TERRELL.—Brins Opera House (Samuel L. Dey, manager): A Fatted Calf Nov. 21 to a good-sized audience. The performance was good, and those who went expecting to see a light farce comedy were well entertained. Jerome Opera co. 28.—ITEM: The Texas Midland Minstrels will give their annual performance here some time next month, the proceeds to go to charity. The unique feature of this organization is that it is composed of the wealthiest and most influential men of the city, who each year give a performance and turn the entire receipts which have heretofore been from \$500 to \$900 over to some charitable institution.

DALLAS.—Opera House (George Anzy, manager): The New Boy co. with Bert Cootie in the leading role entertained two small but very appreciative audiences Nov. 18, 19, it being one of the most chaste and refined comedies ever witnessed here. Thomas Keene in repertoire 20, 21 to big business at advanced prices; audience well pleased.—ITEM: Nowhere in the South do people turn out to see first-class co. as they do here. Every good co. that has played here were perfectly satisfied with their pecuniary part. The Black Crook co. gave a very interesting performance 23 to fair business. This was owing to the inclemency of the weather.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): A Fatted Calf, under the management of Esther Lyon, was presented first time matinee and evening 18 to small houses. Thomas Keene, supported by Alberta Gallatin and an excellent co., presented Hamlet, Merchant of Venice, Richard III, 22, 23 to big houses. Mr. Keene is very popular here and has accepted an invitation to play here at the Carle Men's Convention March 9, 10.

WAXAHACHE.—Opera House (W. H. Davenport, manager): Eugene Robinson co. presented A Fatted Calf Nov. 20 to S. R. O. and a delighted audience. Jennie Lind Lewis was well received as was Mr. Shiriff, being encored until they refused. Taken altogether the co. is a strong one. Col. Marchbanks, lecture, "Such Is Life" 6.

TEXARKANA.—Glio's Opera House (Harry Ehrlich, manager): Span of Life to moderately filled house Nov. 20. A very deserving co. presented A Fatted Calf 23 to a small but attentive audience. Thomas Keene 26; advance sale large.

HILLSBORO.—Livy Opera House (Shields and Mendeshall, managers): A Fatted Calf Nov. 19 to good business. Audience much disappointed; Mr. Lewis' singing was good, and was about the only redeeming feature of the play. Brann on "Humbugs" 21 to fair business, and a highly delighted audience.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): House dark Nov. 18-23. Black Crook 3.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): House dark Nov. 18-21.

GAINESVILLE.—Opera House (Paul Gallia, manager): Charles L. Davis in Alvin Joslin Nov. 22 to a large audience.

BOWIE.—Grand Opera House (T. H. West, manager): Spooner Dramatic co. in repertoire Nov. 18-23 at popular prices to good houses, and but for the inclemency rather the latter part of the week they no doubt would have played to crowded houses. The performances gave universal satisfaction.

CLARKSVILLE.—Trilling's Opera House (C. S. Rulie, manager): Dark Nov. 17-23.

HUNTSVILLE.—Henry Opera House (John Henry, manager): House dark week ending Nov. 21. In preparation Rio Grande by local talent 27.

TEMPLE.—Bijou Opera House (F. A. Venney and Co., managers): Schubert Quintette Nov. 19 to good business. Alvin Joslin to fair business 19. Our Country Cousin 25.

BRENNAN.—Opera House: Land of the Midnight Sun made its appearance Nov. 23 to a well filled house. The play was well presented and very much enjoyed by all who attended, and certainly deserves the patronage of the public.

ABILENE.—R. and W. Opera House (W. F. D. Brier, manager): Payton Comedy co. canceled Nov. 25, 26. Spooner Dramatic co. 9-14.

AUSTIN.—Militant's Opera House (Rigsby and Walker, managers): Thomas Keene, matinee and evening 19. Mr. Keene as Louis XI. was splendid; his support is excellent. The Land of the Midnight Sun, matinee and evening 23 to poor houses on account of bad weather. Frederick Warde 25.

HOUSTON.—Sweeney and Coomes' Opera House (Henry Greenwall, lessee; E. Bergman, manager): Land of the Midnight Sun drew small and rather top-heavy houses Nov. 18, 19. Frederick Warde played to very satisfactory business 20, 21 with matinee. The Mountebank presented the second evening of his engagement, was especially pleasing and left a splendid impression. House dark 22, 23.—ITEM: May Warde, the daughter of the tragedian, who is making a tour of the South, was the recipient of many courtesies while here.

NAVASOTA.—Columbia Opera House (Goodson and Peoples, managers): House dark week ending Nov. 23. Ruby Lafayette co. 25.—ITEM: Tennessee's Parlier co. booked for 25 has failed to make its appearance.

TAYLOR.—Taylor Opera House (Booth and Kimbro, managers): Charles L. Davis in Alvin Joslin Nov. 18; best house of the season.

VICTORIA.—Hauschildt Opera House (Hauschildt Brothers Music Co., managers): House dark week ending Nov. 25. Beach and Bowers' Minstrels 11.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The Tornado Nov. 19 to good house, mostly galleries. The usual enthusiasm prevailed. Professor Herrmann 22 and matinee 23 to good business. Madame Herrmann's illuminated dance is a nineteenth century dream of beauty. Professor Herrmann's Trilby act is very clever, and several of Herrmann's tricks are done by a young man of our city, Oscar Eliason, in a much more clever manner. The trunk trick, in which Herrmann requires ten seconds for the change, Mr. Eliason does in exactly four seconds. The rising card trick which Mr. Herrmann does from the old fashioned card case, Mr. Eliason performs by an entirely new method, the cards being covered by a glass bell and held aloft in the audience.—ITEM: Grand Opera House (J. B. Rogers, manager): Fern-cliff proved so popular that it was kept on 18-20. Blow for Blow filling out the week to fair business.—ITEM: Lyceum Theatre (Gates and Ellsworth, managers): House dark week of 18.

LOGAN.—Thatcher's Opera House (Guy Thatcher, manager): House dark week of Nov. 18-23. Schilling's Minstrels 29; Katie Emmett 2; Edie Ellsler 28; Dan Sully 31.

OGDEN.—Grand Opera House (Joseph Clark, manager): Lincoln J. Carter's Tornado played here Nov. 20 to fair-sized house. Schilling's Minstrels play here 27. Talmage, of Utah University, lectures in the Opera House 20 for benefit of High School here.

VERMONT.

RUTLAND.—Opera House (A. W. Higgins, manager): Charles T. Ellis in The Albatross Nov. 20 to best house of the season; S. R. O.; fine performance; delighted audience. Edward Harrigan as Old Lavender 25; Tony Farrell as Garry Owen 27.

BELLOWS FALLS.—Opera House (Brosnan and Blekeley, managers): Old Lavender Nov. 23 to good house; fairly well pleased. Fencing Master 13; Old Glory Jan. 9.

BENNINGTON.—Opera House (F. M. Tiffany, lessee and manager): Edward Harrigan in Old Lavender Nov. 25 to a fair house despite the heavy rain. He got a good reception if he did not get a good house.

MONTEPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Gilmore's Band Nov. 23 to a very enthusiastic audience; fair-sized house only on account of bad weather. Black Crook 5.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Gilmore's Band Nov. 23; matinee did a fair business. Princess Bonnie 25; S. R. O.; a charming opera with ingenious libretto and bright music; well-pleased audience. Tony Farrell 26; house packed to doors. Black Crook 6.

VIRGINIA.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Mabel Paige held the boards here for one week commencing Nov. 18, and played to S. R. O. throughout the week.

PETERSBURG.—Academy of Music: House dark Nov. 25-30.

STAUNTON.—Opera House (W. L. Olivier, manager): Rose Osborne co. played week of repertoire Nov. 18-23; good business. Dr. Glenn's Colored Troupe of Tyrolean Warblers 25 to S. R. O. Lincoln J. Carter's Tornado 4.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): The Tornado Nov. 25; excellent performance; very good business. Gorton's Minstrels 2; O'Neill in Monte Cristo 3; The New Boy 9; Minnie Madden Fisk 18; Roland Reed 20.

ALEXANDRIA.—New Opera House (J. F. Peyton, manager): General Thomas L. Rosser lectured Nov. 21 to a full house on "The Army of Southern Virginia." A local affair will appear 28. The Man About Town, which was booked for 3, has canceled, the co. having closed for reorganization. Joshua Simpkins 10; Wall's Ideals 16-21.

DANVILLE.—Academy of Music (Ortin A. Neal, manager): At this house Mabel Paige, with an excellent supporting co., played repertoire at popular prices Nov. 11-16 to crowded attendance. Hillier's Wonders and Grand Gift Carnival (mind-reading and spiritualistic phenomena) 22, 23 to large audiences.

WASHINGTON.

SEATTLE.—Theatre (P. B. Hyner, manager): Trilby Nov. 20, 21. The price has been looked forward to with eager expectation and the house was filled to its capacity. The curtain did not rise until 9 o'clock the first night, which only sharpened the appetite of the S. R. O. house. The piece proved a success, although Lackey and others of the principal supporters were left in San Francisco. Lillian Lewis in Cleopatra 27, 28.—ITEM: Cordray's Theatre (W. M. Russell, manager): Milton Molles in From Sire to Son Nov. 18-25; splendid production; good business.

TACOMA.—Tacoma Theatre (S. C. Heilig, manager): The Passing Show Nov. 21 to heavy business. Some excellent work by Lucy Daly, John E. Henshaw et al. Many of the hits lost force because they were New York locals, the reference being unfamiliar to a Far West audience. Trilby 22, 23; good houses. This co. scored altogether a success. While Reuben Fax may not be equal to William Mackay as Svengali, his reception here was warm and encores were hearty. The co., almost without an exception, was an excellent one. Some, and a large corps de ballet, it is the biggest and does not embrace the original New York list. However, the few may have felt that the majority were pleased. The play is so much better than the book that it might be said (by an Irishman) that it was a pity the book was ever written.

WALLA WALLA.—Opera House (H. V. Fuller, manager): Dan'l Sully in A Social Lion Nov. 25.

NEW WHATCOM.—Lighthouse Theatre (E. E. Whitmore, manager): House dark 18-21. Dan'l Sully in A Social Lion 30.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Daniel Sully played to large houses on Nov. 20, 21, in Daddy Nolan and A Night in June.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Shore Acres packed the house Nov. 22 and pleased everybody. Land of the Living 3; Trilby 7; Robert Hilliard 11; Rhba 19, 16.—ITEM: Grand Opera House (Charles A. Feinler, manager): The Midnight Floss Nov. 21-23; poor business; poor play. Boston Athenaeum Specialty co. 25-27 tested the capacity of the house. James A. Riley 2-4; A Baggage Check 5-7.

MORGANTOWN.—Opera House (M. J. Sonneborn, manager): A Baggage Check Nov. 21. No standing room left half an hour after the door opened. Symphony Sextette 28; capacity of the house. Gus Heege 2; A Cold Day 6; Gloria 11.

CHARLESTON.—Burling Opera House (N. S. Burlew, manager): Dark Nov. 20-27. Eugene O'Rourke 28; The Tornado 7; Trilby 10.

WISCONSIN.

SHEBOYGAN.—Sheboygan Opera House (J. M. Kohler, manager): Frank Lincoln, the renowned humorist, under the management of the Slayton Lyceum Bureau, gave an entertainment Nov. 21 to a large and select audience. Mr. Lincoln is unquestionably the best all-around entertainer that has yet appeared in this city. He worked his audience up to a perfect gale of laughter, and everybody went away delighted.—ITEM: Clay Lambert acted in town 25 in advance of his engagement. He will open a three-night's engagement 2 appearing in his own repertoire. Wanted the Earth, A Model Husband, and Doctor Humbug. Mr. Lambert was here last Summer ahead of Walter L. Main's Circus.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Hanlan Brothers' Superba Nov. 22, 23, drew large audiences. The scenery, transformations, and tricks are marvels of stage mechanism; added to this a strong cast, with several good special-ty acts, and a large corps de ballet, it is the biggest and best spectacular ever seen here. "My Wife's Bigger'n Your Doll" was sung here for the first time in public by Margaret May, and was very well received.

JANESVILLE.—Myers' Grand Opera House (William H. Stoddard, manager): Pat Kelly Nov. 25 in O'Donovan Dance to a fair-sized house. Delmoi-

co's at Six 26; Schumann Ladies' Orchestra 28.—ITEM: Clarence Burdick, whose stage name is Ear Duty, has been visiting his parents in this city, and yesterday left for Pittsburg where he will join his Nellie Baker Brown, known to the stage as Cyril Nor-man, in the city on legal business. Mrs. Brown was born and reared in Janesville.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): Mrs. Gen. Tom Thumb and a cleve co. of little people gave two performances Nov. 21 to rather light business. They introduced several pleasing specialties. Darkest Russia, given by an excellent co., pleased a large audience 23. Royal Welsh Ladies' Choir 26; A Cracker Jack 28.

LA CROSSE.—Theatre (J. Strasilpha, manager): Donnelly and Girard as The Rainmakers pleased a large house Nov. 21. Besides the star, Ross and Fenton and the Rogers' Brothers made distinct hits. Field's Minstrels 28. Oriole Opera co. underlined.

HOT SPRINGS.—Opera House (J. W. Van Vleet, lessee and manager): Sinbad the Sailor Nov. 18 to a packed house. A dazzling extravaganza with many funny features and a co. of artists. Scenery fine. A Span of Life 21; light house; only fair satisfaction; the acrobatic feat of spanning the chasm for the lady to cross fairly good.

FORT SMITH.—Grand Opera House (J. C. Murta, manager): Clay Clement Nov. 21, a most pleasing performance to a large and fashionable audience. Mr. Clement responded to several curtain calls. The performance was witnessed by most of the members of the Sinbad co., who, having to miss one night, spent the time in this city. Sinbad 22; a good performance to a large house. The scenery was especially beautiful, but could not be appreciated, owing to the theatre having no electric lights. Columbus Up-to-Date, home talent 28.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): A Trip to Chinatown Nov. 11; packed house. Primrose and West's Minstrels 21; Human Hearts 29.

DELOIT.—Wilson's Opera House (R. H. Wilson, manager): Pat Kelly in O'Donovan's Ball missed railroad connections and failed to appear 23.

PORTAGE.—Opera House (A. H. Carnegie, manager): Compton's Comedy co. week of Nov. 25 opened to a good house. J. K. Emmet 13.

HELENA.—Grand Opera House (Newman and Ehrman, managers): House dark Nov. 16-23; Katie Putnam in The Lime Kilt 2.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): William C. Andrews in My Wife's Friend Nov. 25, was a very good play; poor house.

BARABOO.—Grand Opera House (Butler and Shults, managers): Col. R. G. Ingersoll Nov. 22; large and appreciative audience. Dr. John 19.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): House dark Nov. 18-23.

CANADA.

TORONTO.—Princess Theatre (Frank Connolly, manager): Robert Hilliard made his first appearance here as a star Thanksgiving Day, Nov. 21, in Lost—21 Hours to big business matinee and night. It is one of the funniest farces seen here this season, and drew all the patronage it received. Mr. Hilliard as Dick Swift was immense, and made a very favorable impression; and Grant Stewart, a Torontonian, gave a clever sketch of the theological brother. Madeline Bouton, Sydney Cowell, Cecil Butler and Harry Rogers, other members of the cast, were all excellent. Gladys Wallis opened in The Cricket 25 to a fair house. Miss Wallis as Denchou was delightful. Mabel Gardner, a Toronto lady, made her debut as a professional assuming the role of Madelon Caillaud with grace and ability. Thrilly 2-7.—ITEM: Grand Opera House (O. B. Sheppard, manager): Joseph Callahan's Faust co. 25-30; business light. Katherine Kidder in Madame Sans-Gene 2-7.—ITEM: Toronto Opera House (Ambrose J. Small, manager): Cazman's European Vaudeville opened 25 to a packed house. The co. is a fairly good one, some of the performers being exceedingly clever. Notably Mlle. Flossie, Newton, the Manhattan Four, Smith and Campbell, and the Wiltons. Shaft No. 2, 2-7.—ITEM: Massey Music Hall (I. E. Suckling, manager): Morwick, the great Belgian violinist, made his first appearance here 26 before a very fashionable audience, and was well received. Augusta Beverly Robinson, soprano, sang prettily, and was the recipient of numerous bouquets. Select Knights of Canada concert 3.—ITEM: Cravall Theatre (S. S. Young, manager): An excellent bill provided this week. Colonel Boone's performing wolves and lions are still here, and in the theatre the list includes Nettie Fields, Bartlett and May, A. L. Lawrence, Leonard and Fulton, and the funniest team in the business

THE CHRISTMAS MIRROR

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THE DRAMATIC MIRROR, 1432 Broadway.

Mo., Dec. 4, Fort Scott, Kans., 5, Nevada, Mo., 6, Parsons, Kans., 7.

THE WITCH (Marie Hubert Frohman): Chicago, Ill., Nov. 11-Dec. 7, New York city 9-indefinite.

THE GORMANS (Gilhooley Abroad; Charles F. Brown, mgr.): Paterson, N. J., Dec. 2-4, Red Bank 5, New Brunswick 6, Trenton 7, Allentown, Pa., 9, Reading 10, Harrisburg 11, York 12, Hanover 13, Columbia 14, Norristown 15, Wilmington, Del., 17.

THE STOWAWAY (Harry Becker, mgr.): Anneton, Ala., Dec. 2, Athens, Ga., 4, Macon 5, Augusta 6, Columbia, S. C., 7, Chester 8, Spartanburg 10, Asheville, N. C., 11, Salisbury 12, Charlotte 13, Greensboro 14.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): Detroit, Mich., Dec. 2-7.

THE DAZZLER (Herbert Q. Emery, mgr.): Chicago, Ill., Dec. 1-14, Milwaukee, Wis., 15-21.

THE HUSTLER (Davis and Keogh, mgrs.): Olean, N. Y., Dec. 3, Jamestown 4, Erie, Pa., 5, Ashtabula, O., 6, Warren 7.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Baltimore, Md., Dec. 2-7, Wilmington, Del., 9, West Chester, Pa., 10, Norristown 11, Pottsville 12, Pottsville 13, Reading 14, Brooklyn, N. Y., 16-21.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Boston, Mass., Nov. 18-indefinite.

THOMAS E. SWAN: New York city Dec. 2-7, Trenton, N. J., 9-14, Scranton, Pa., 16-21.

THE FOUNDLING (Charles Frohman, mgr.): Philadelphia, Pa., Dec. 2-7.

THE FATAL CARD (Eastern): Lynn, Mass., Dec. 4-7.

THE FATAL CARD (Western): Augusta, Ga., Dec. 4, Charleston, S. C., 5, Savannah 6, 6.

UNCLE JOSEPH SPRUCKY: Anthony, Kans., Dec. 3, Winfield 4, Coldwell 5, Eldorado 6, Wichita 7, Wellington 8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Westfield, Mass., Dec. 3, Northampton 4-7, Manchester, N. H., 9-14, Concord 16, Franklin Falls 17.

VINCENT-STREETER: Peoria, Ill., Dec. 2-7, Mendota 9-14.

WILLIAM BARRY: Harlem, N. Y., Dec. 2-7.

WAITER COMEDY (Western): D. K. Woods, mgr.: York, Pa., Dec. 2-7, Reading 9-14, Lancaster 16-21.

WAITER COMEDY (Eastern): N. C. Bradley, manager: Portland, Me., Nov. 25-Dec. 7, Haverhill, Mass., 9-21.

WHITE SQUADRON: Washington, D. C., Dec. 2-7.

WILLIAM HOVEY (The Globe Trotter, Geo. S. Starling, mgr.): Brooklyn, N. Y., Nov. 25-Dec. 2, Philadelphia, Pa., 9-14, Washington, D. C., 16-21.

WARD AND VOKES (E. D. Stair, mgr.): Aurora, Ill., Dec. 3, Rockford 4, Madison, Wis., 5, Racine 6, Milwaukee 7, 8, Toledo, O., 9-11, Fremont 12.

WAR OF WEALTH (Jacob Litt, mgr.): San Jose, Cal., Dec. 4, Stockton 5, Sacramento 6, Salt Lake City 9, Denver, Col., 11-14, Pueblo 15, Colorado Springs 17, Lincoln 19, Omaha, Neb., 20-22.

WARNER COMEDY (Ben R. Warner, mgr.): Belle Plaine, Ia., Dec. 3-7.

WALKER WHITESIDE (Heuck and Snyder, mgrs.): Marshalltown, Ia., Dec. 3, Des Moines 4, Iowa City 5, Galveston, Ill., 6, Peoria 7, Champaign 9, Mattoon 10, Vincennes, Ind., 11, Washington 12.

WHITE SLAVE (Campbell Brothers, mgrs.): Chicago, Ill., Dec. 2-9.

YOUNG AMERICA: Philadelphia, Pa., Dec. 2-7.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA Co. (Sinbad; David Henderson, mgr.): Cedar Rapids, Ia., Dec. 4, Davenport 5, Quincy 11, 6, Galveston 7.

BOSTONIANS (Barabsee and MacDonald, props; Frank Perley, mgr.): Omaha, Neb., Dec. 2-4, Sioux City, Ia., 5, 6, St. Paul, Minn., 9-14, Minneapolis 15-21.

CASTLE SQUARE OPERA: Boston, Mass., May 6-indefinite.

CANADIAN JUBILEE SINGERS: Scranton, Pa., Dec. 3, Foster City 4.

CAMILLE D'ARVILLE OPERA: Peoria, Ill., Dec. 3, 4.

COLTON OPERA: Milwaukee, Wis., Dec. 2-7.

DELLA FOX OPERA (Nat Roth, manager): Brooklyn, N. Y., Dec. 2-7.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Kansas City, Mo., Dec. 2-7.

DIGBY HILL OPERA (Tyler and Rosenthal, mgrs.): Nashville, Tenn., Dec. 4, Evansville, Ind., 5, Terre Haute 6, Decatur, Ill., 7.

DE WOLF HORNER OPERA (Ben D. Stevens, manager): San Francisco, Cal., Nov. 11-Dec. 7.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): Baltimore, Md., Dec. 2-7.

FRANK DANIELS: New York city Nov. 4-indefinite.

FANTASMA: Galveston, Tex., Dec. 4, 5, San Antonio 6-8, Austin 9, 10, Fort Worth 11, 12, Dallas 13, 14.

1892 (E. E. Rice, mgr.): Marlboro, Mass., Dec. 3, Rockland, Vt., 4, Plymouth, Mass., 5, New Bedford 6, Brockton 7, Newport, R. I., 8, Pawtucket 10, Woonsocket 11, Worcester, Mass., 12, Taunton 13, Attleboro 14, Philadelphia, Pa., 16-21.

FENCING MASTER: Portsmouth, N. H., Dec. 4, Dover 5, Concord 6, Manchester 7.

GARRICK BURLESQUE (John P. Slocum, mgr.): Toronto, Ont., Dec. 2-7.

HIS EXCELLENCY: New York city Oct. 14-indefinite.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): New Orleans, La., Dec. 1-7, Houston, Tex., 9, 10, Galveston 11, 12, San Antonio 13-15, Austin 16, Waco 17, Corsicana 18, Fort Worth 19, Dallas 20, 21.

GILBERT OPERA (Francis Lahadie, mgr.): Upper Sandusky, O., Dec. 3, St. Mary's 4, Piqua 6, London 10.

LITTLE ROBINSON CRUSOE: Kansas City, Mo., Dec. 2-7.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Cleveland, O., Dec. 2-7.

MILTON ADAMS OPERA: Rochester, N. Y., Dec. 2-7, Syracuse 18.

MACKAY OPERA: Pittsburg, Pa., Dec. 3-8.

OSIOLA OPERA (T. Burt Parks, mgr.): Lacrosse, Wis., Dec. 2-7.

PAULINE HALL OPERA: St. Louis, Mo., Dec. 2-7.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Washington, D. C., Dec. 2-7, New York city 9-14.

ROYAL HAWAIIAN BAND (H. B. Theriault, mgr.): Lafayette, Ind., Dec. 3, Anderson 4, Kokomo 5, Noblesville 6, Indianapolis 7, Fort Wayne 8.

SUPERBA (Hanson's, Edwin Warner, mgr.): Pittsburg, Pa., Dec. 1-7, Philadelphia 9-14.

SUPREMACY (D. Blakely, mgr.): Atlanta, Ga., Nov. 10-Dec. 23.

THE SHOP GIRL: New York city Oct. 28-indefinite.

TWENTIETH CENTURY GIRL (Fred Wallen, mgr.): Boston, Mass., Dec. 2-7, Brooklyn, N. Y., 9-14, Philadelphia, Pa., 16-21.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.): Minneapolis, Minn., Dec. 2-7.

TOMPKINS' BLACK CROOK (C. D. Newell, mgr.): Chicago, Ill., Dec. 1-7, Milwaukee, Wis., 9-14, Chicago, Ill., 15-28.

TAUNTON GRAND OPERA: San Antonio, Tex., Dec. 3, 4, Laredo 5.

THE MERRY WORLD (Canary and Lederer, mgrs.): Binghamton, N. Y., Dec. 3, Elmira 4, Utica 5, 6, Watertown 7, Oswego 9, Rochester 10, 11, Ithaca 12, 13, Syracuse 14.

WHITNEY OPERA CO. (Rob Roy): Pittsburg, Pa., Dec. 2-7, Chicago, Ill., 9-Jan. 4.

WANG (D. W. Truss and Co., mgrs.): Penn Yan, N. Y., Dec. 4, Canandaigua 5, Rochester 6, 7, Bradford, Pa., 9, Jamestown, N. Y., 10, Erie, Pa., 11, H-milton, Ont., 13, 14, Toronto 16-18, Woodstock 19, London 20, 21.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Rockford, Ill., Dec. 3, Joliet 4, Lincoln 5, Clinton 6, Pana 7, Terre Haute, Ind., 9, Indianapolis 10, 11, Anderson 12, Muncie 13, Marion 14, Springfield, O., 16, Delaware 17, Lancaster 18, Columbus 20.

DARKEST AMERICA (Will A. Junker, mgr.): Alton, Ill., Dec. 3, Litchfield 4, Centralia 5, Anna 6, Murphysboro 7, Belleville 8, Mexico, Mo., 9, Columbia 10, Moberly 11.

MI HENRY'S MINSTRELS: Walton, N. Y., Dec. 3, Oswego 4, Susquehanna, Pa., 5, Scranton 7, Pittston 9.

HUMPHREY BROTHERS (Geo. W. Ripley, mgr.): Oneida, N. Y., Dec. 3, Vernon 4, Clinton 5, Hamilton 6, Oxford 7, Walton 10.

PRIMROSE AND WIST (Joseph Garland, mgr.): Chicago, Ill., Dec. 1-7.

SAN FRANCISCO MINSTRELS (W. A. Ward, mgr.): Harrisburg, Pa., Dec. 2-7, Middletown 9, Lewistown 12, Carlisle 14.

VAUDEVILLE.

ALHAMBRA VAUDEVILLIERS (B. F. Gilkinson, mgr.): Winona, Minn., Dec. 4, Eau Claire, Wis., 4, Chippewa Falls 7, Menomonie 9, Hudson 10, Stillwater 11, St. Peter 12, Mankato 13, Waseca 14.

AL. REEVES: Brooklyn, N. Y., Dec. 2-7.

AMERICAN GAIETY GIRLS: Holyoke, Mass., Dec. 2-4.

CITY CLUB (Tom Mingo, mgr.): Newark, N. J., Dec. 2-7.

CASMAN'S EUROPEAN NOVELTIES: Philadelphia, Pa., Dec. 2-7.

CHARLES BURLESQUE (Sam T. Jack, mgr.): Providence, R. I., Dec. 2-7.

CITY SPORTS: Rochester, N. Y., Dec. 2-7, Buffalo 9-14, Syracuse 16-18, Paterson, N. J., 19-21.

FLYNN AND SHERRIDAN: Indianapolis, Ind., Dec. 2-7, Cincinnati, O., 9-14, Baltimore, Md., 16-21.

FAY FOSTER: Bennington, Vt., Dec. 5, Mechanicsville, N. Y., 6, Cohoes 7.

GUS HILL'S NOVELTIES (Gus Hill, prop.): St. Louis, Mo., Dec. 2-7.

HARRY WILLIAMS' MINSTRELS: Cincinnati, O., Dec. 2-7.

HOWARD ATHLETIC: Cincinnati, O., Dec. 2-7.

HOWARD ATHLETIC: Cincinnati, O., Dec. 2-7.

HARRY MORRIS' ENTERTAINERS: Brooklyn, N. Y., Dec. 2-7, Philadelphia, Pa., 9-14.

HARRY WILLIAMS' OWN: Paterson, N. J., Dec. 2-7, Baltimore, Md., 9-14, Washington, D. C., 16-21.

IRWIN BROTHERS: Baltimore, Md., Dec. 2-7, Washington, D. C., 9-14, Pittsburg, Pa., 16-21.

JOHN W. ISHAM'S OCTOBER: Buffalo, N. Y., Dec. 2-7.

KALSFIELD'S ORPHAN STARS: Brooklyn, N. Y., Dec. 2-7.

LONDON GAIETY GIRLS: Easton, Pa., Dec. 3, Allentown 4, Wilkes Barre 5-7.

MAY RUSSELL: Boston, Mass., Dec. 2-7, Brooklyn, N. Y., 9-14.

NIGHT OWLS: Hoboken, N. J., Dec. 2-7, Philadelphia, Pa., 16-21.

NASHVILLE STUDENTS: Poplar Bluff, Mo., Dec. 4, Newport, Ark., 7.

NIGHT OWLS: Hoboken, N. J., Dec. 2-7.

PHILLIPS AND JARRETT'S NOVELTY: Westfield, N. Y., Dec. 3, Girard, Pa., 14, Coanest, O., 16, Elyria 20.

RUSSELL BROTHERS: Harlem, N. Y., Dec. 2-7.

REILLY AND WOOD: Washington, D. C., Dec. 2-7.

RENTZ SATELITE: New York city Dec. 2-7.

ROSE HILL: Albany, N. Y., Dec. 2-7, Newark, N. J., 9-14.

SIMS' UNITED VAUDEVILLE: Detroit, Mich., Dec. 1-3, Toronto, Ont., 4-6, Montreal, P. Q., 8-12.

SOUTH BEFORE THE WAR: Reading, Pa., Dec. 2-4, Bethlehem 5, Easton 6, Elizabeth, N. J., 7.

SEMON'S EXTRAVAGANZA (H. W. Semon, mgr.): Louisville, Ky., Dec. 2-7, Winchester 9, Lexington 10, Huntington, W. Va., 11.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Pittsburg, Pa., Dec. 2-7.

TONY PASTOR: New York city Oct. 28-indefinite.

TROCADERO VAUDEVILLIERS (F. Ziegfeld, Jr., prop.): Newark, N. J., Dec. 2-7, Albany, N. Y., 5, Troy 10, Utica 11, Syracuse 12, Rochester 13, 14, Buffalo 16-21.

TRANS-ORCHANS: Pittsburg, Pa., Dec. 2-7.

WHITE CROOK: New York city Dec. 2-7, Hoboken, N. J., 9-14, New York city 16-21.

WISNER AND FIELD'S VAUDEVILLE CLUB: Montreal, P. Q., Dec. 2-7.

WISNER AND FIELD'S OWN: Cleveland, O., 2-7.

MISCELLANEOUS.

BLACK AMERICA: New York city Dec. 16-indefinite.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Sault Ste. Marie, Mich., Dec. 6, 7, Manistiquie 9, 10, Gladstone 11, 12, Escanaba 13, 14.

ELI PARKINS: Pike, N. Y., Dec. 3, Groton 4, Potsdam 5, 6, Cincinnati 7.

HAYWOOD'S COLUMBIANS AND RAY L. ROYCE: Silver Plume, Col., Dec. 3, Central City 4.

HAUSNER (Hypnotist): Ithaca, N. Y., Dec. 2-indefinite.

KILLAR (Dudley McAdow, mgr.): Allentown, Pa., Dec. 3, Trenton, N. J., 4, New Brunswick 5, Elizabeth 6, Orange 7, Jersey City 9-14.

LEE THE HYPNOTIST (F. R. Lehman, mgr.): Middletown, N. Y., Dec. 2-7, Penn Yan 9-14, Gloversville 16-21.

MRS. GEM. TOM THUNE: Grand Rapids, Mich., Dec. 2-4.

SMITH AND GORTON: Elbridge, N. Y., Dec. 3.

[Received too late for classification.]

A MONEY ORDER (Jude Walters): Louisville, Ky., Dec. 1-7, Joliet, Ill., 9, Ottawa 10, La Salle 11, Dixon 12, Sterling 13, Moline 14.

CHARLES B. MARVIN'S PLAYERS: Webster City, Ia., Dec. 2-7, Fort Dodge 9-14, Creston 16-21.

JOLLY OLD CHIMES: Syracuse, N. Y., Dec. 2-4, Utica 5, Albany 6, 7, Yonkers 9, New Brunswick, N. J., 10, Plainfield 11, Camden 12, Frankford, Pa., 13, 14, Philadelphia 16-21.

LIGHT ON THE POINT: Cohoes, N. Y., Dec. 3, Balltown 4, Little Falls 7, Rochester 9-11, Batavia 12, Dunkirk 13, Ashtabula 14, Keard 16, Columbus 17, 18, Minnie and Frederick Seward, George L. Lawrence, mgr.: Northumberland, Pa., Dec. 6, Bloomsburg 7, Archbald 9-14.

RICK'S COMEDIANS (Thomas F. Stratton, mgr.): North Adams, Mass., Dec. 2-7, Pittsburg 9-14.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.): Dayton, O., Dec. 2-7, Cincinnati 9-14.

MR. SANS-GUE (Augustus Pitou, mgr.): Toronto, Ont., Dec. 2-7.

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TELEGRAPHIC NEWS

CHICAGO.

Important Changes in Theatre Management—Hall's Entertaining Chronicle.

[Special to The Mirror.]

CHICAGO, Dec. 2.

Manager David Henderson and Manager Ira J. Lamotte, of the Schiller Theatre, have just arranged a combination by which Manager Henderson will make the Schiller a producing house for opera and extravaganza on a magnificent scale. To-day a contract was signed with Eddie Foy as leading comedian and Vesta Tilley will be leading lady in a comedy that will include many old favorites.

During the week past there have been some important theatrical changes in this town. Manager Henderson gave up his lease of the Chicago Opera House, and the landlord kept Jay Rial as manager, and retained the others of the staff. Then Messrs. Kohl and Middleton, the museum men, and George Castle, who runs their Olympic gold mine for them, secured the Chicago Opera House lease and will take hold Dec. 16, after the Potter-Bellew engagement. Jay Rial will manage the house, and Tommy Fitzpatrick, William Paget and the others will be retained. The plan is to play first-class attractions at 75 cents for the best seats. It ought to be good for a barrel of money. There are no shrewder managers in the country than Kohl, Middleton and Castle, and they took the house from an army of bidders.

Another change is George A. Fair's return to the management of the Haymarket. He will also direct the Masonic Temple Roof-Garden and look after Manager Davis' private interests at the Columbia. Sam Pickering will take the Haymarket box-office. This is another good change.

Potter and Bellew's series of gorgeous stage pictures called *The Queen's Necklace* had a good week at the Chicago, and to-night Charlotte Corday was revived. It is likely that Therese Raguin will be given the third and last week. Mrs. Potter is charming, but I do not see where Kylie comes in.

Speaking of acting, I have two or three "regulars" in the police court who can discount Duse, Hading or Bernhardt in the emotional line. They can shed tears at will when I even hint at the house of correction and they can plead for a bad boy in a manner that would secure them an engagement from Henry E. Abbey. Talk about your schools of acting! Delsarte students could get great tips up my way every morning.

After two good weeks of Chinatown at the Grand, Primrose and West's Minstrels opened there to the capacity last night with the usual good show for which Primrose and his smiling partner are justly famed.

That beautiful story of Hansel and Gretel is attracting a great deal of attention at Hooley's, where it is superbly presented.

Manager Powers, by the way, has secured the Empire Theatre company for his cosy play house.

The regular dinner of the Forty Club will take place to-morrow night at the Wellington, and it is expected that there will be present Joseph Jefferson, J. H. McVicker, C. W. Coudcock, Thomas Jefferson, William G. Beach, Frank Deshon and others.

Work on the new Great Northern Theatre is being rapidly pushed, and it is expected that it will be opened next May under A. M. Palmer's management.

At McVicker's to-night Joseph Jefferson began his annual engagement in Rip Van Winkle. For his second and last week he will be seen as Caleb Plummer and Mr. Gollightly.

The Actors' Fund will have a great benefit Thursday afternoon at McVicker's. Mr. Jefferson will be seen in Lend Me Five Shillings, and all of the houses in town will contribute.

At the Schiller Manager Frohman's successful production of *The Witch* is in its last week and is doing well. There will be a professional matinee to-morrow.

There is a little tailor up in my police district who should be in some continuous show. He is the first continuous drunkard I have ever seen. He has appeared every week for four months, and his den of trained snakes has afforded me much amusement.

The German opera had two great big weeks at the Auditorium, and Damrosch has been a hero. The Thomas concerts will now be resumed.

A great crowd saw Tompkins' new Black Crook last night at the Haymarket. It is a dazzling show.

Mase Edwards has the Casino Minstrels at the Casino this week, with Harry Armstrong, John Nolan and others, and a big olio.

Frank Bush had an enormous week at the Alhambra. He opened to the capacity of the Academy of Music yesterday, and he was followed at the Alhambra by two big houses to witness *The Dazzler*.

The Sunday afternoon band concerts are becoming very popular. The Second Regiment Band at the Chicago Opera House and the Chicago Marine Band at the Schiller, are, with their soloists, filling the houses.

Bartley Campbell's *White Slave* was received with encores at the Lincoln Theatre yesterday afternoon and evening.

Sam T. Jack's *Bullfighter* company, fresh from Mexico, is at his Madison Street Opera House this week. It is a strong show.

James Shesgren mails me two new names, and they are corkers—Ruby Sneath and Izora Gaston.

My friend Paul Potter addresses me care of "Charles Collins," but it reaches me care of Charles Clayton, whom he doubtless meant. He was no doubt thinking about Charles Collins, the "dollar-five" man. John Matthews please write.

The Columbus Opera company is at Havlin's this week in *Said Pasha*.

George Bowles has booked Robert Downing to play *The Gladiator* in Athens, Greece, next Spring, he writes. He must mean Georgia.

Business here is improving. The holiday prospects "look good."

CINCINNATI.

Sothern, Hilliard, William Morris and Helene Mora Are This Week's Attractions.

[Special to The Mirror.]

CINCINNATI, Dec. 2.

The first appearance in the West of E. H. Sothern in *The Prisoner of Zenda*, Rose's skilful dramatization of Anthony Hope's romance of that name, occurred at the Grand Opera House to-night. Sothern is an especial favorite here. The supporting company has been seen here before and each member was heartily welcomed. Charles's Aunt follows.

The Walnut drew well with Robert Hilliard as the star in *Lost—24 Hours*. It is his first appearance here for several years, but his greeting was none the less cordial on that account. Sidney Drew comes next in *A Bachelor's Baby*.

Helene Mora is here at the Heuck's in *A Modern Mephisto*. As a leading star of Hyde's Comedians she never failed to fill the People's to overflowing. As a star in a straight play her powers have not waned in the slightest. "Standing-room only" was hung out yesterday afternoon and night.

William Morris in *The Lost Paradise* is a sample of the excellent attractions that Scott and Cummings are presenting to the patrons of Robinson's. The theatre could hardly contain the throngs at the performances Sunday.

An entire change of bill occurred at Freeman's yesterday, when *Lost in London* was presented by the stock company. The vaudeville features are Carroll Johnson; Mays and Hunter, banjoists; Montgomery Irving, the athlete; Gallagher, the comedian; and Josie Sutherland, vocalist.

The Fountain Square is given up to vaudeville this week, and has the Boston Howard-Athenaeum All-Star Specialty company.

Senator David Bennett Hill, of New York, lectures at the Pike Tuesday evening on Liberty. The same evening the Temple Quartette Concert company, of Boston give a concert assisted by Katherine Ridgway, the reader.

The Cincinnati Symphony Orchestra, under the leadership of Frank Van Der Stucken, began its season of symphony concerts at the Pike last Saturday night.

Bert Dasher, manager of Hoyt's *A Contented Woman*, was married the other day to Affie Warner, the Madge Brierly of *In Old Kentucky*.

All the theatres had big audiences on Thanksgiving day. The University of Cincinnati boys were victorious in their football game, and bubbling over with enthusiasm attended in a body Lillian Russell's performance at the Walnut. Miss Russell wore the 'varsity colors, red and black, and was cheered to the echo.

WILLIAM SANBORN.

PHILADELPHIA.

Last Week Was the Banner Week of the Season—An Operatic War On.

[Special to The Mirror.]

PHILADELPHIA, Dec. 2.

All our managers are happy and are giving thanks for the business of the past week. It was the banner week of the season. Richard Mansfield, Madame Modjeska, Della Fox, The Masqueraders, Sandow, Bijou Theatre, Forepaugh's Lyceum Theatre, all of them turned people away. For the first time in all my experience I found every place of amusement in this city crowded.

An old actor is dying at his home, 1633 South Juniper Street. William H. Wallis is one of the oldest of living actors, having been a member of stock companies for nearly fifty years, supporting Edwin Forrest, John McCullough, Mrs. John Drew, and many others. Mr. Wallis is dying from Bright's disease.

The Hinrich opera season at the Academy of Music was resumed this evening. On Feb. 12 they go on the road. Four operas will be given weekly. Barber of Seville, with Nevada and Del Puente, is the opera for to-night. Robert Le Diable, Dec. 4; Rigoletti, 6; Faust, for matinee. 7. Orchestra concerts will be continued. An ill feeling is spreading between the backers of the company and the directors of the Academy over the promised scenic effects. A war of words has begun in our local press, which is not creditable or profitable to the enterprise. The directors of the Academy claim their expenses are larger than their receipts, as per their report. Entire receipts from all sources, \$33,143.09; expenditures, \$38,514.94. They claim also that Gustav Hinrich and the company's backers leased the Academy, and knew quite fully how much scenery was on hand. If new operas were to be produced, the lessees were to provide the scenery. The fight now going on is raising a cry for an opposition to the Academy of Music, and there is talk of erecting a new Opera House. Philadelphia had better demonstrate first in a more forcible way than they are now doing that they will support a grand opera season.

Julia Marlowe Taber and Robert Taber inaugurated a two weeks' engagement at the Broad Street Theatre to-night, appearing in *Romeo and Juliet*; the plays for the balance of week *Twelfth Night* and *King Henry IV*. The Tabers are society favorites here, and will attract large patronage. Francis Wilson in *The Chieftain* follows Dec. 16 for four weeks.

A great favorite of former seasons, Minnie Maddern Fiske, faced a large and fashionable audience to-night at the Walnut Street Theatre. She made a most profound impression as Marie Deluche, the heroine of *The Queen of Liars*. On Friday night *A Doll's House* will be presented, and as Philadelphia is one of Ibsen's strongholds, there will be a large audience to see Mrs. Fiske's Nora. Next week, *The Great Diamond Robbery*.

The Empire Theatre Stock company are now in their third week at the Chestnut Street Theatre. *Sowing the Wind* will be the bill for this week. The engagement has been very profitable. A *Milk White Filk* follows Dec. 16 for two weeks; Palmer's *Tribby* 30, four weeks; His Excellency Jan. 27.

Cissy Fitzgerald and Frohman's company in *The Foundling* are at the Chestnut Street Opera House. Fanny Davenport in *Gismonda* Dec. 9, two weeks.

Myles Aroon, with Andrew Mack as the light-hearted gooson, is at the Park Theatre. Mack's melodies are in themselves a strong drawing card. The advance sale for entire week insures a big business. William Hoey in *The Globe Trotter* Dec. 9, week.

James Thornton, the vaudeville manager and song writer, had a good time in this city last Monday night, and claims he was robbed of \$2,700. Thornton's two brothers, it seems, got into a difficulty in Washington, and James wanted to help them; so he parted with the half interest in two songs, and started from New York to Washington. He got off the train in this city, had a good time, sat down on a stoop to count his money, when some one came along, grabbed the notes and ran away. An investigation is being made.

Lady Windermere's Fan proved a great attraction at Forepaugh's Theatre this afternoon and evening. It was finely presented by the stock company, composed of players of merit, and staged exquisitely. This is the first time that this play has been presented at popular prices, and the production reflects credit on the management. Drifting Apart is down for week of Dec. 9.

The District Attorney at the Girard Avenue Theatre has made the bit of the season at that house. Last year when played here it met with praise from public and press, and this engagement, coming at a time when our political methods are undergoing examination, makes The District Attorney particularly interesting. It is well acted, handsomely staged, and is attracting our best class of theatre patrons. Geneva Cross follows Dec. 9; Mrs. John Drew Dec. 16.

A public Lodge of Sorrow, B. P. O. Elks, was held Sunday afternoon at Forepaugh's Theatre. The Ritual service was an impressive ceremony and was largely attended.

John Kernell, in his new play, *The Irish Alderman*, is at the National Theatre, and his many admirers turned out to-night in force to welcome him. The play is a satire on American politics, and is full of bright specialties. The company introduces George F. Marion, Phil and Nettie Peters, Ed Heffernan, Sam and Dave Marion, Urdine Sisters, Emily Vivian and Beatrice Tait. Hanlon's *Superba* comes for week of Dec. 9.

Slaves of Gold, a strong melodrama, with Elmer Grandin, Mary Burroughs and a capable company, is the great card at the People's Theatre for this week. The uptown residents, who with every change of bill turn out in force, making this theatre a very profitable investment. The *Girl I Left Behind Me* comes Dec. 9, week; Joseph Murphy 16.

Dan McCarthy with the Rambler from Clare is at the Standard Theatre. He is supported by Charlie Saunders and Lon Ripley. Bookings: Coon Hollow 9, Fabio Romani 15, The Struggle of Life 23, Walter Sanford's My Jack 30.

Carcross' Opera House retains the main features of last week, adding a new local satire called *Trolley Transfers*. The matinees at this house are drawing big houses.

Broncho John's Wild West Show and Indian Village, Howe's company of trained cats, Professor Abt's stereopticon, Albertus and Bertram, Nellie Heywood and Petite Florrie Parker form a strong variety attraction.

Which of the three theatres are to be included in A. M. Palmer's circuit or chain of theatres reaching from New York to Chicago, the Chesnut, Walnut, or Park Theatre?

Rivarde, violinist, and Ed Hesselberg, Russian pianist, appear at the Academy Dec. 7. Paderewski's last piano recital will be on Dec. 9 at the Academy. The Germania Orchestra at Musical Fund Hall every Friday evening are meeting with great favor from music-loving citizens.

Mildred Howard is doing her *Tribby* bare-foot dance at the Lyceum Theatre this week. The London Sports are booked here for week of Dec. 9.

Manager Keith of the Bijou Theatre presented over 1,000 turkeys to his employees on Thanksgiving Day, not forgetting the many friends in newspaper row. Among the attractions coming shortly to the Bijou are Sam Lockhart's elephants, Vaidis Sisters, Charles Dickson, Tschorn's troupe of performing cats; Karra's pantomime troupe, and Willy troupe of Viennese novelty dancers.

The Grand Opera House is now closed for want of an attraction, but the management are now in New York in hope of opening the house Christmas and New Year's week. The house has been rented from Jan. 6 for indefinite time by Otto Eick to produce his poetic opera, *The Sparrow*, the music being furnished by a Mr. Liert's, who has charge of several German singing societies, the members of which are relied on to float the new opera. Otto Eick up to last Summer kept a restaurant and beer saloon at Tenth and Callowhill Street.

Manager William J. Gilmore is rapidly improving, taking daily drives through the Park, and will go on the southern trip advised by his physicians. I saw him yesterday. He is as active as ever, watches all the papers, and keeps posted on every movement in the theatrical world.

The members of Black America have been living in sleeping-cars, side-tracked at Thirteenth and Lehigh Avenue. They had an exciting time on Saturday last. One of a company of cavalrymen kicked over a coal stove, and in an instant the whole car was ablaze, and the men fled for their lives, leaving all their money, baggage, and belongings behind. The excitement was great, but all the cars were saved except the one in which the fire started. The company of colored cavalrymen formerly served with the Ninth United States Regiment, and in the fire their honorable discharges from the army were burnt up. The total loss is something under \$1,000.

S. FERNBERGER.

BOSTON.

May Irwin and Roland Reed Return in Successes.—New Theatre.—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Dec. 2.

This is an off week for theatricals, and although several changes of bill were made to-night there was no play which had not been seen here.

May Irwin's return to Boston was marked by a crowded house at the Hollis Street to-night, and it looks as if her second engagement here would be even more successful than her first.

Roland Reed's first engagement for years at any other Boston house than the Museum opened to-night at the Park, which was crowded. The piece made an unquestioned hit here a year ago, and Mr. Reed and Isadore Rush are as delightful as ever.

The Twentieth Century Girl is back in Boston for a limited stay, and the Bowdoin Square coterie expressed great satisfaction at the changes which have been made in it since its first presentation here. Molly Fuller's work in the title role is so good that the whole performance seems a new one.

The Cotton King is in its last week at the Columbia, and the business keeps up to its usual standard. Jack Mason and Dominic Murray, Roselle Knott and Rose Beaudet divide the honors, and the piece could have another long run here without difficulty.

Carmen is in its second week at the Castle Square, where Clara Lane has made a decided success in the leading character. She makes a dainty little gypsy, and sings and acts delightfully. I wonder who taught her how to vault upon the table in the second act?

This is the last week but one of *Burmah* at the Boston. No one predicted that there would be any possibility of so long a run of the piece, but there has been very little decrease in business since the second or third week, and the house has been packed on the souvenir nights.

There is enthusiasm galore at the Museum, where Too Much Johnson has settled down for a long run.

How great a success Pudd'nhead Wilson is proved by the attendance at the Tremont. The piece cannot have a long run, however, for Della Fox will come to Boston for her annual engagement.

The Grand Opera House continues dark and nothing is announced about reopening. I understand that the members of the stock company had to pay their own fares back to New York or remain in Boston indefinitely. Several conferences have been held between the lawyers of the company and of Manager Goodnow, but no decision has been reached, and suit will probably be brought within a few days. By the way, theatrical people are discussing the way in which rehearsals were held, and they say that Sadie Martinot used to interrupt the scenes in which others were at work in order that conferences might be held about details of scenery, etc., while stage manager and manager stood by in amazement.

B. F. Keith has given the entire stage, scenery and fittings, which he exhibited at the Mechan-

ics' Fair, to the boys of the Boston Farm School, on Thompson's Island.

Sadie Martinot will make Boston her residence for the present, but she may go for a trip to the Mediterranean late in the Winter.

Alone in London is a nickname which has been given to Effie Shannon, on account of her British surroundings in the Netherlands company.

It is calculated that about \$22,000 were expended in theatre tickets, in Boston, on Thanksgiving Day. Business was tremendously large, and records were broken in nearly every case.

Every once in a while there is a revival of the rumor that James Stevenson was going to build a theatre and hotel in Park Square. It has just appeared again, and has as much foundation as before.

Boston proposes to elevate the stage. About a hundred people met at the Bijou last Tuesday. The purpose of the gathering, as outlined in the circular prepared by a committee appointed at a meeting last May, being to elevate the stage by holding in this city a series of theatrical performances. Mr. Henry M. Rogers served as chairman of the meeting and stated that the committee appointed on May 28 last proposed to lease some theatre in Boston for a short season, to give a short series of plays, perhaps three a week, for a season of twenty weeks. The plays were to be of the French, Italian and German schools. No new plays were to be considered during the first season. The plays were to be presented by a carefully selected company of players. It was proposed to form a corporation without capital or personal liability, to be known as the "Standard Company of Actors."

The profits, if any, were to be devoted to charity. Subscriptions of \$25 were solicited and subscribers were entitled to two seats for the first-nights of ten novelties. The public, it was proposed, were to be admitted at ordinary prices at other times, and the theatre was to be let on nights when the Standard actors did not hold the stage. Letters were read from Joseph Jefferson and Henry Irving, and a pessimistic address was made by H. A. Clapp, who expressed some discouraging opinions about the stage of to-day. Here are some of his statements:

"The plays presented to us are weak and mediocre. The man who can unite the wealth of the Vanderbilts and Astors can never be sure of witnessing a good, respectable performance on any day in the year. To what depths have we fallen, when the leading dramatic critic of the world, Mr. Archer, of London, speaks of Pinero as a classic, and calls The Second Mrs. Tanqueray a great play?"

"Just look at the situation and see where we are. Why, it is humiliating! What has the relation been of the English-speaking race during the last half century to the drama? Any one can answer. Why, it has not produced one capable, successful dramatist save one—Bulwer. On the continent they have produced them by the scores. And the actors? Well, they have declined more slowly. But we have not to-day a single tragic actor who can properly speak the English language."

"True, there is one man possessed of great power, but I do not think that even his dearest friend would claim him as a great tragedian. The noble Christian gentleman who died two years ago was the last. I say, and with no spirit of meanness, that there is no aspirant for his place. Joseph Jefferson is the only man left who links us to the past. Most of you know that there has been a steady slide down for seventy-five years. Intelligent people have gradually been drawing their interest away from the theatre."

"We can look then at the spectacle. There is no one to be angry with but ourselves. We must interfere with the laws of gravitation. That is what we are going to do. The theatre to-day is owned by the people—the great class. I think we can thank ourselves that the theatre is no worse than it is. This remark would have had more effect two years ago. Since then, you know, there has been a steady decadence in the moral tone."

"It is therefore the law of demand and supply that has placed us here. The people fill the theatres, and are not too critical. Why blame the managers? They simply cater to the demand."

I understand that Erving Winslow may be the manager of the theatre if the plans are carried out. Meantime the actors playing in Boston discuss the project from the other standpoint, and nearly all the papers have had editorials criticising the stand taken by some at the meeting.

The London Playgoers' Club is to be duplicated in this city. Twenty prominent men and women of Boston have called a meeting at the Twentieth Century Club to-morrow, when an organization will be effected. The object in forming this club is to make the best thought and taste of Boston felt in the dramatic life of the city. The social life will not be neglected, although the purpose of the club is primarily serious. Rev. Edward Everett Hale, William J. Rolfe, John Ritchie, Jr., Mrs. E. Sheridan Fry and Howard M. Ticknor are among those interested in the project.

By a vote of 131 to 112 the season ticketholders at the Opera last year decided in favor of an auction sale of seats, and accordingly the auction will be held Dec. 12. There will be no extra performances and no return performance after the season, which opens Feb. 17 in Mechanics' Building.

In an action of contract to recover damages for breach of an agreement to hire the plaintiff as manager of the Lyceum Theatre for 1894-95 at a salary of \$50 per week, Henry R. Moore was last week awarded a verdict of \$1,000, Royal R. Sheldon being the defendant.

I hear that the New York syndicate that tried some time ago to buy the Public Library property as a site for a music hall have been making fresh negotiations, although there are certain conditional agreements already in force. The site is undoubtedly one of the best in the city for that purpose, and will stand a pretty stiff investment in view of its future value. There isn't a locality in the city reached by more lines of transportation than this, a fact which has its importance for the prospectus of an amusement palace at this point.

Laura Burt entertained a box party at the Tremont on Saturday. Miss Burt may be seen in a new play which is being written for her by a newspaper man of this city. The leading character is a type never before put in a play, and Miss Burt is enthusiastic over the plot.

Olga Nethersole and her brother, Lewis, have been entertained everywhere during their Boston visit. Mr. and Mrs. C. H. Bond and Mr. and Mrs. W. E. Bryant gave a dinner in their honor, and they were unable to accept all the hospitalities offered them.

A large portrait of Sir Augustus Harris has been added to the collection in the lobby of the Boston.

Ellen Vockey will give a recital in Chickering Hall on Dec. 11.

Rumor has it that Richard Mansfield is considering a play by one of the dramatic editors of Boston, which one it is may be evident when Mr. Mansfield plays here.

It begins to look as if The Widow Jones might go to Europe in the Spring after all.

C. W. Curtier is doing great work for the Crystal Palace, which is more popular than ever. The Cadets have begun their rehearsals of *The Strange Adventures of Jack and the Beanstalk*.

Elma C. Rice, who has done press work for the Castle Square since May, has ended his connection with that house.

In the Superior Court to-day was begun a trial of a suit for damages of Elsie Canning against William Austin. It is alleged that Austin enticed Phoebe Driver, a sixteen-year-old dancer, to break a contract which the plaintiff had with her parents for her services, ending on July 1, 1895, and she was to pay the parents of the girl \$50 a week while their child was under employment. Phoebe was performing at the Palace about March 6, 1894, and at this time the plaintiff alleges the defendant unlawfully induced her to break the contract. Austin denies.

Charles Barton and Charles Dillingham may unite to manage the tour of Lady Laquilla, the Hindoo actress, in *The Hindoo Maid of the Woods*. A sensational feature of the play in which it is said she will appear is the leap of a deer with the actress on its back across a chasm.

The Hon. Peter T. Campbell delivered an address at the memorial service of the Boston Elks held at the Park Theatre Sunday night.

The serious illness of Annie Lewis has caused a change in plans about the production of a Christmas pantomime at the Bowdoin Square. JAY BENTON.

WASHINGTON.

Nat Goodwin, Princess Bonnie, Clar Morris, and *The White Squadron*—Notes.

[Special to *The Mirror*.]

WASHINGTON, Dec. 2.

Nat C. Goodwin in *Ambition* has a full house at the New National Theatre to-night. Mr. Goodwin as Senator Obadiah Beck was in his element, and the new play made a strong bid for popular favor. Congress convened to-day, and distributed through the audience was noticeable quite a number of prominent members of both houses. The supporting company is excellent. Francis Wilson in *The Chieftain* follows.

Willard Spenser's tuncful Princess Bonnie opened to an excellent attendance at Albaugh's Lafayette Square Opera House. The opera is admirably presented. Fred Lenox as Shrimps made a pronounced hit. The cast includes Hilda Clark, Jennie Goldthwaite, Bessie Fairbairn, Joseph Greenfield, Will M. Armstrong, Richard Quilter, George O'Donnell and Robert Broderick. E. M. and Joseph Holland in *A Social Highwayman* next.

Clara Morris, after an absence of four years, commenced an engagement to-night at Allen's Grand Opera House as Cora in *Article 47*. A large house welcomed her appearance and testified their hearty appreciation of her art. J. M. Colville and Lavinia Shannon were prominent in the support. Miss Multon and Camille are underlined. Gladys Wallis as Fanchon follows.

The White Squadron opened to a fine audience at the Academy of Music, where this excellently mounted and strongly interpreted naval melodrama met with strong favor. Town Topics comes next.

Reilly and Woods' Big Specialty company at Kernan's Lyceum Theatre commenced the week to a big attendance. Irwin Brothers' Vaudeville combination follows.

Manager W. H. Rapley donated the Academy of Music Sunday night for a benefit for the family of Consul John L. Waller, who are here in destitute circumstances. A number of musicians and singers appeared, and a goodly sum was realized.

Annie Lewis left this city Wednesday for Thomasville, Ga., where it is expected that during the six months' of her stay, she will overcome her slight pulmonary trouble and return a thoroughly well person.

To correct an error in my last week's wire of *The Merry World's* opening, Amelia Somerville and Frank Blair was intended for Amelia Glover and Dan Daley. The two last named are not with the company.

Jolly May Irwin and her excellent company scored a genuine success here in *The Widow Jones*.

Washington's New Military Concert Band, under the directorship of Will A. Haley, assisted by Kitty Thompson Berry, soprano; J. W. Myers, baritone, and Sig. Andrea Coda, clarinet virtuoso, gave a concert at Allen's Grand Opera House, on Sunday night, to a good house.

The Messiah will be sung by the Choral Society at the Convention Hall on Dec. 17. The soloists will be Charlotte Maconda, soprano; E. C. Towne, tenor; Ruth Thomson, contralto; and Dr. Carl Duff, basso; all of New York.

George W. Lederer was a visitor during the Merry World engagement.

Washington Lodge No. 15 B. P. O. Elks, held their annual memorial service Sunday afternoon, at Metzger's Music Hall.

JOHN T. WARDE.

ST. LOUIS.

Pauline Hall at the Grand-German Opera at Music Hall—Notes.

[Special to *The Mirror*.]

ST. LOUIS, Dec. 2.

Pauline Hall was seen and heard in the operatic comedy *Dorcas* last night at the Grand Opera House and made the same hit that she did last season. There are a number of clever people in the cast who can act as well as sing. The production is given with exquisite costumes and fine scenery.

In Old Kentucky played to a large audience at the Olympic Theatre last night. Many novel features were introduced. The company giving it is a very strong one.

Two S. R. O. signs were hung out at Havlin's Theatre yesterday where the *On the Mississippi* opened its engagement. The piece abounds in good comedy scenes and taking specialties.

Gus Hill's Novelities drew two big audiences to the Standard Theatre yesterday.

Work is progressing on the new theatre, being erected on the site of the old Pope's Theatre. The newspapers have it that the new theatre will not be a continuous house, but this is denied by Manager Cal Hopkins. It is claimed that the new house will be a regular theatre, and that Cal Hopkins will have another theatre that will be run on the continuous plan. The new theatre will be completed for the season of 1896-97.

Fay Butler, representing Manager Walters of the Orpheum of San Francisco, has been trying to secure the Standard Theatre in order to have it in a circuit on the order of the Orpheum, but Manager Butler would not listen to his proposition, as he considers the site too valuable to be leased, and may use it in the near future for business purposes if he secures another favorable site for a vaudeville theatre.

Eddie Foy closed his season of *Little Robinson*

Cruise after Saturday night's performance, and with his company went Chicago, where a new company will be organized including the principal members of the old company to take out Foy's old play, *Off the earth*, which will be taken to California. All salaries were paid.

Pauline Hall and company have volunteered their services for a charity performance of *Dorcas* next Saturday night. Miss Hall made arrangements to-day for the distribution of 50,000 loaves of bread to the poor, half to be given away to-morrow from the stage entrance of the Grand Opera House, and the other half at the same place on Thursday.

Manager John Havlin was in the city on Saturday en route to Chicago.

Robert Campbell, son of Bartley Campbell, and one of the managers of the White Slave, announces his engagement to Katherine Collier, sister to Willie Collier, and a member of his company.

The Damrosch Opera company opened to-night at the Exposition Music Hall to a large audience. *Lohengrin* was the opera. It was splendidly sung, and was put on with fine scenic effect. W. C. HOWLAND.

PITTSBURG.

Superba at the Grand—Charley's Aunt at the Duquesne—Vaudeville Bills—Items.

[Special to *The Mirror*.]

PITTSBURG, Dec. 2.

Hopkins' Trans-Oceanic Star Specialty company opened at the Bijou to-night, filling every available space in the house. The specialties were of a high order. Next week, Frank Bush in *Girl Wanted*.

At the Duquesne Charley's Aunt was the attraction, drawing a large audience. Richard Mansfield follows in repertoire.

Hanlon's New Superba tested the capacity of the New Grand Opera House to-night and the advance sale is large enough to ensure a crowded house all week. Next week, Hoyt's *A Contented Woman*.

The Avenue Theatre offered a new bill to-night, including the Avenue Opera company, with Myra Morella and George Lyding in the Bohemian Girl, supported by an excellent chorus, and Marie Stuart, Francisco Redding and Hugh Stanton, Van Auker, McPhee and Hill, Mason and Healy, Barney Reynolds, The Versatile Trio, the Loretts, Mylie and Calvert, Williams and Tucker as specialty performers. The attendance continues as large as the opening week.

The Twentieth Century Maids made a hit at the Academy of Music to-night, and will turn people away before the end of the week. Next week, Reilly and Wood's Specialty Stars.

Cecil Spooner as Becky Bliss, the Circus Girl, was well received at the East End Theatre to-night.

Thomas Q. Seabrooke has concluded his new play, *Baby Mine*. Jay Brady has severed his connection with the company as manager. Mr. Groen, the treasurer, suffering from nervous prostration, went home, and Follet Paget resigned. The Speculator is in rehearsal.

Manager Harry Davis' four enterprises here drew over 30,000 spectators on Thanksgiving day.

Paderewski is booked at Carnegie Music Hall 16-18. E. J. DONNELLY.

OUT-OF-TOWN OPENINGS.

[Special to *The Mirror*.]

CHICAGO, Dec. 2.—Frank Bush opened at H. R. Jacobs' Academy of Music yesterday to \$1,336. Worst weather and strongest opposition of the season.

WOMEN DRAMATISTS ENTERTAINED.

Last Sunday evening the members of the American Dramatist Club gave a reception and supper at their club rooms to the American women who write plays.

It was the first time in the history of the club that this expression of fellow sympathy has been extended by the men dramatists to their sisters in the same craft, and as a reciprocal compliment there was a large attendance of both sexes.

After an animated conversation on the one subject nearest their hearts every one sat down to an excellent supper. During the earlier part of the evening Dr. Walter M. Fleming gave recitations, Master J. Francis Quinn rendered several piano solos, and J. Aloysius Donaghey, Eily Coghlan, and Annie M. Weed sang. Among those present were:

Mrs. Romaldo Pacheco, Mrs. Charles A. Doremus, Alice M. Ives, Viviani Chartas, Mary T. Stone, Katherine Stagg, Madeleine Lucette Ryley, Miss Stevens, Ada Lee Hascam, Lotta Crabtree, Mrs. Beaumont Packard, Mrs. W. B. Bancroft, Miss Ellis, Miss Annie M. Weed, Eily Coghlan, John D. Barry, Elizabeth Marbury, Mrs. Charles Barnard, Bronson Howard, Nelson Wheatcroft, Howard P. Taylor, Charles Barnard, Charles Klein, David Belasco, Richard A. Purdy, Geo. Backus, Gus Heege, J. H. Ryley, J. I. C. Clarke, James W. Harkins, Edward A. Paulson, Leopold Jordan, James T. Milliken, Harry R. Mawson, Robert Fulford, and W. B. Bancroft.

DORA GOLDTHWAITE AS MME. SANS GENE.

Katherine Kidder was unable to appear as Madame Sans Gene last Friday night at the Star Theatre in Buffalo owing to a most painful and severe sore throat. Dora Goldthwaite was given Miss Kidder's part at 4 p. m. She played most excellently, proving, as is so often the case, the advantage of early training and continuous experience in a wide range of parts.

Despite the fact that the part of Madame Sans Gene being one of the longest and most difficult in any of the modern plays, Miss Goldthwaite succeeded in playing the part so well that she was enthusiastically applauded and received a number of curtain calls. She also received most favorable notice from the local press for her work. She played the part again on Saturday, both at the matinee and evening performance.

Miss Kidder complimented Miss Goldthwaite most highly, and, unlike some stars, assisted her in every way possible with encouraging words as well as loaning her the requisite costumes.

Miss Kidder has recovered from her indisposition, and was to appear on Monday night in Toronto, where the Sans Gene company are booked for the current week.

THE BOWERY GIRL IN A SNASH-UP.

The Bowery Girl company, with all its scenery, baggage, and properties, was on board the train en route from Syracuse to New York, which was wrecked near Cortland, New York. A dispatch to *The Mirror* from that place says:

"A successful attempt to wreck the New York and Philadelphia express on the D. L. and W. Railroad was made on Sunday night at a small country station near Cortland. The train was going at a speed of forty-five miles an hour, on a down grade. A plugged switch sent the train crashing into some box cars. The engineer and fireman were killed. All of the Bowery Girl company escaped, but the scenery and baggage were destroyed in the fire that ensued. The surrounding country is being scoured for the perpetrators of the crime."

CLARA THROPP.



The above is a pretty picture of a pretty and talented young woman, Clara Thropp. She is now playing the title role in the new melodrama, *The Bowery Girl*. Her characteristic songs and dances are one of its bright features. Miss Thropp's greatest success was as Taggs in the County Fair. Another hit of her's was as Innocent Kidd in *A Parlor Match*. Miss Thropp is very original in everything she does. She imitates no other soubrette and each one of her characterizations is instinct with the charm of individuality.

"PUNCH" WHEELER'S NEW BOOK.

In "Punch" Wheeler's new book, "How to Live in Detroit a Year on Lithograph Passes," the plot hinges on the time he gave a soubrette a \$35 tooth-brush, and discovered the next morning that her teeth only cost a dollar and thirty cents. This book also exposes the secret reasons why so many loan associations will advance money to agents on their expense accounts, for property and building purposes. It also contains the full score and libretto of his dramatization of Dr. Bull's Almanac, with all the salary days cut out. The newest feature is a circular "first-part" scene, with Tribby and Little Billee on the ends, and Svengali as interlocutor. This revolving first part is the latest thing in modern minstrelsy, and is valuable from the fact that the middle-man can double as treasurer, as he counts the house from the stage. The idea is not very clear, but for ten cents extra the author will explain it personally, if you will advance railroad fare for himself and lawyer, who, by the way, is also his barber. This lawyer, who is also Mr. Wheeler's secretary, understudy and dresser, decides many knotty points. Wheeler, who claims he has not played any bar rooms on percentage (where they invariably took first money) for over four years, has figured that since he has stopped drinking he has saved \$28,000, in stage money, but cannot account for the fact that he honestly owes more money than he ever did in his life. His lawyer tells him the reason is, that now since he is sober once more his credit is better; for when he was drinking he had to pay cash.

MONTHLY MEETING OF THE A. O. O. F.

The Edwin Forrest Lodge Actors' Order of Friendship held its regular monthly meeting last Sunday in its new quarters at No. 166 West Forty-seventh Street.

The lodge listened to the best financial statement since its formation. The President Frank W. Sanger was in the chair and the other officers were present in full force, which, owing to the migratory character of the theatrical profession, rarely occurs.

The recent cases of beneficial charity work of the Lodge were reported and unanimously endorsed. The room was filled with the best representative members of the Order and the meeting was in every way a most successful one.

A committee was appointed to arrange a housewarming entertainment at which actresses as well as actors will be invited. Due notice will be given when details and date of the entertainment have been arranged.

It was ordered by the President that a Lodge of Instruction should be held next Sunday at 9 p. m. Past President Louis Aldrich will attend and give instruction to the younger members in the ritual and various matters connected therewith. It is urged that all members that can possibly attend next Sunday should do so in order to become thoroughly informed in regard to the secret work of the Actors' Order of Friendship.

REVIVAL OF THE COUNTY FAIR.

Neil Burgess will take off *The Year One* Saturday night and put on at the Star Theatre next Monday evening a fine reproduction of *The County Fair*. Although much hampered by an unhappy opening, owing to its intricate and elaborate machinery, *The Year One* has been running for weeks to excellent business and thousands who witnessed its costly and gorgeous pageantry of ancient Rome and its laughable burlesques of classic heroes, will remember them with pleasure and desire to see them again. Mr. Burgess' programme for the revival of *The County Fair* is drawn upon a large scale. The scenery and accessories will be new; the cast with slight exceptions will also be new; there will be new music and new features and seven horses, instead of three as in the old days of triumph, will run in the race scene. Mr. Burgess as Abigail Prue will be supported by an excellent company in which are E. L. Davenport, John A. Lane, Charles J. Jackson, Bartley McCallum, May Taylor and Emma Pollock.

HI HENRY'S MINSTRELS.

Hi Henry's Premium Minstrels, accompanied by an orchestra and a military band, is one of the most successful organizations on the road this season. Among the notable performers of the company are Arthur Deming, Frank E. McNish, Spader Johnson, and George Graham. The company travels in a special car, and attracts much attention everywhere.

NOT PIRATES.

Hennessy and Leroy write to *THE MIRROR* in denial of a statement that they were pirating plays in Texas. They claim that they use no play to which they have not a right.

MATTERS OF FACT.

R. A. Harrington, manager of the Taunton Theatre, Taunton, Mass., is prepared to book attractions for Thornton's Opera House, the new theatre at Riverpoint, R. I. Only one attraction per week will be played. As the time is all open, managers of good attractions applying at once will secure their choice of dates.

The singing of Howard Powers, the high tenor soloist, is the hit of the Hustler company.

Helen Lamont invites offers to sing in opera as prima donna. Miss Lamont has an extensive repertoire, and has appeared successfully in recent productions. She is at present in Washington, D. C., where she may be addressed.

Attractions wishing a paying date should address H. M. Sauvage, Temple Theatre, Alton, Ill., who has Christmas day and week open.

Marie Bates, of Abigail Prue fame, is at liberty for Irish and character business. Her address is 219 East Thirty-first Street.

Christmas week is open at the Peavey Grand Opera House, Sioux City, Ia. Only first-class attractions need apply to Manager A. B. Beall for this time.

Maurice Carlton is disengaged for juvenile and light comedy. Mr. Carlton was a member of the ill-fated Merry Countess company.

Ramie Austin, after spending a few weeks in Boston, where her husband, Dore Davidson, is playing in Burmah, has returned to New York, and is looking about for an engagement for the rest of the present season.

Walter Sanford calls the attention of the managers and members of the theatrical profession to statements that are being circulated by John A. Leahy that he is to have charge of the advertising department of his new theatre. Mr. Sanford has not had Leahy in his employ for a number of months, and says he has not the slightest idea of re-engaging him in any capacity.

Al Wilson, the well known German comedian, has made a big success in the latest song, "Now, the Girl I Couldn't Blame, Could You?" which has just been published by H. S. Gordon, 139 Fifth Avenue. Professionals sending programme to Mr. Gordon can receive free copies.

Beatrice Moreland has scored a hit in the leading role in *The Globe Trotters* company. She replaces Mrs. Boucicault.

Hudson and O'Connell of the Grand Opera House, Mt. Sterling, Ky., have open time in December, January and February. They want a good repertoire company for a week in December.

A live agent is wanted to book boy elocutionist by "Copeland," branch *Herald* office, 335 Columbus Avenue, Boston.

"Punch" Wheeler, the well-known and popular advance agent, is disengaged. "Punch," who styles himself "wise and energetic," and he is both, will accept straight salary or percentage. He may be addressed in care of the Lyceum Theatre, Cleveland, O.

A capable leading man is wanted at once by R. B. Mantell as his leading support in repertoire. He should be addressed as per route.

The Grand Opera House, Boston, is to lease and can be had for a term of years. The house, which seats 2,000 people, is well located, and is easily accessible from any part of the city. Responsible parties should address the owner, Nathan B. Goodnow.

Manager Thomas F. Frackangast, of the Opera House, Frankton, Ind., has Dec. 21 and Jan. 4 open to good attractions. Frankton has a population of 2,500.

William Bonelli is at liberty owing to the termination of the run of *In Sight of St. Paul's* at the American Theatre.

Open time in December and January is to be had at the Grand Opera House, Springfield, Mo. Manager Heffernan is represented in New York by the principal exchanges.

Florence Bindley broke all records at the High Street Theatre, Columbus, O., last week in the (new) *Captain's Mate*. She played to standing room at every performance.

"Manager A. S.," care Tremont Theatre, Boston, Mass., wants a good theatre or attraction, which he can manage. He is willing to invest capital.

Alma Earle is at liberty owing to the closing of Raymon Moore and George Thatcher's company. Miss Earle is a soubrette of ability with strong singing and dancing specialties, and has been featured with *A Railroad Ticket*, *Temptation of Money*, and *The Great Brooklyn Handicap*.

Willis Bover, owing to a misunderstanding with Raymon Moore, will not direct the tour of *Tuxedo*. He is open for engagement either as manager or agent, and may be addressed care of *THE MIRROR*.

J. A. Reed is no longer connected with McCarthy's Mishaps company. Managers having contracts for time with him should communicate at once with C. F. Lorraine, Box 56, Newtown, Long Island, N. Y.

"L. S.," care this office, an experienced contralto, wants engagements with opera company for the rest of the season.

Rich and Maeder have given up the management of the Drake Opera House, Elizabeth, N. J. The Drake Opera House Company will assume charge and have appointed F. B. Childs as manager, who has Christmas and New Year's open.

Anyone in need of a first-class manager or agent who will engage on salary or percentage can find his man by addressing "S. D. W.," care this office.

Christmas is still open to a high-class attraction at the Opera House, Wheeling, W. Va.

The Lee Avenue Academy, Brooklyn, is offered for sale at a bargain, and on easy terms by A. G. Montgomery, 44 Broad street, New York.

J. M. Morrell, who was the special representative of The Two Johns company, closed with that organization on Nov. 30.

H. L. Webb closed his engagement with the Nickerson Comedy company Nov. 22. He was the light comedian and stage manager of the company.

David R. Young, who made a hit as General Laughlin in *For Fair Virginia*, is at liberty to negotiate for the rest of the season.

All records of big business were broken last week at Lothrop's Opera House, Worcester, Mass., by Charles C. Stumm's company in the new farce comedy, *Plays and Players*. Three nights in succession the orchestra were crowded out and compelled to play on the stage. Manager Wilton has a few open weeks this season.

MAPLESON

Dr. Warren's Troches have a wonderful effect on the voice, and are invaluable to singers and all who have to use their voice in public.

LAURA SHIRNER MAPLESON.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1895.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for agents line. Quarter-page, 50¢; Half-page, 75¢; One-page, \$1.00.
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Two lines ("display") professional cards, \$3 for three months; \$5 for six months; \$8 for one year.
Managers' Directory cards, 5¢ for line for three months.
Reading notices (marked "R") 50¢ each for application.
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 3 P. M.

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NEW YORK, - - - DECEMBER 7, 1895.

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—HENRY IRVING AND ELLEN TERRELL, 8 P. M.
AMERICAN.—HOYT'S A RUNAWAY COIT, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 8 P. M.
EMPIRE.—OLGA NETHERHOLM, 8 P. M.
GRAND OPERA HOUSE.—A BOWERY GIRL, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
GARDEN THEATRE.—THIRTY, 8 P. M.
LYCEUM.—THE HOME SICK, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND MALS.—VAUDEVILLE, 8 P. M.
TONY PASTOR'S.—VAUDEVILLE.
PALMER'S.—THE SHOP GIRL, 8 P. M.

BROOKLYN.

AMPHION.—SOWING THE WIND.
COLUMBIA.—FLUID-DE-LUX.
MONTAUK THEATRE.—ALEXANDER SALVINI.
PARK.—THE GREAT DIAMOND ROBBERY.

HOBOKEN.

LYRIC.—A FATTED CALF, 2-4; IN OLD KENTUCKY, 5-7.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

NOT DECADENT.

In Boston, last week, a movement for the betterment of the theatre was born. It is a local movement. There have been others like it in other cities. New York seldom demonstrates as to the theatre in a purely local way, because it is metropolitan and cosmopolitan. But the lamented Theatre of Arts and Letters was a child in many respects featured like the Boston child. Human experience from time to time disproves aphorisms. There is an aphorism that the good die young. The Theatre of Arts and Letters literally expired in swaddling clothes. Perhaps the invigorating East wind of Massachusetts Bay will give the Boston baby health, vigor, thrift and happiness.

Boston is a peculiar city, and its reformatory efforts may discount ancient laws as well as modern instances. It is one of the best theatrical towns on the continent. Amusement enterprises that are but moderately successful in other large cities excite Boston to enthusiasm. And attractions that elsewhere are considered as of the first class also in Boston win the most pronounced demonstrations of favor. In that city, too, there are innumerable social coteries, unnumbered literary clubs, and a very throng of well-to-do persons who insist upon entertaining players when they come to town. The Boston newspapers, several of which are universal and most of which are continental in their grasp of events, are still and withal local to a degree. They print interesting columns about actors and actresses, as they also publish other columns of prime local import. Like individuals of Boston, they are loyal to the town, to its enterprises, to its traditions, to its manifestations, and to its hopes and plans. But they do not seem to endorse the movement for the elevation of the stage, probably because it is confined to a few extremists, and therein their vision is broad, as it is on other matters that go beyond the locality.

Of course, as an abstract proposition, everybody earnestly interested in the theatre wishes it were better. Just as everybody unselfishly interested in politics, and everybody concerned with the church, and everybody in any way connected with what is called society, wishes that these several institutions were better than they are. To go into particulars as to the matters in which politics, the church, and society fail of their purposes, from a philosophical viewpoint, and as to their sinister and deplorable features, would be as useless as it would be to particularize the things in which the theatre might be better than it is.

Shortcomings, failures, and even abuses in all these human institutions are atoned for, corrected and reformed by natural development. Reformation and correction are not, however, matters of a day or a year. And they are not enforced locally or by dilettante observers. The public itself does the work in its own time and by its own means. No one with narrow vision can see the process. But it is steadily in operation.

There was a vast amount of platitudinous statement by those concerned in the Boston movement last week as to the decadence of the drama. But no facts to prove this were cited, because there are no facts on that side of the question. Go back ten, twenty, fifty or a hundred years—and to times even more remote—and estimate the stage and drama of this day, in its general scope, its vital purposes, its demonstrations, and its influences, with the drama of the past, and invariably the comparison will favor the present. It is difficult to appreciate the great improvement that has steadily taken place in the theatre until such a retrospection is indulged.

NOT AN ACQUISITION.

LORD SHOLTO DOUGLAS, who some months ago startled his few intimates on the Pacific coast, where he was a sojourner, by marrying a young woman who was supporting herself in one of the vaudeville theatres, figures in a new light. It appears that after marriage he was not able to take care of his wife, and she was compelled to again seek a theatrical engagement.

The young lord not only overcame his scruples against his wife's appearance, but considered favorably a proposition that he should also figure in the play in which she was cast. He will, however, have nothing to do but to draw a salary for going upon the stage in a supernumerary capacity, it being particularly specified that he has but to "pose."

The pictures of Lord Sholto that have found their way into the daily newspapers have illustrated him in the gear of the cowboy, in which he seems to the manner born. There has been nothing in the American experiences of this youngest son of the Marquis of Queensbury—a scion of the original formulator of scientific rules for prize-fighting—that would indicate that he would be an ornament to the stage even in this capacity.

ELBRIDGE T. GERRY complained to the Mayor the other day that theatrical managers in New York had neglected to inform him when they were going to employ children on the stage, and added that he proposed to enforce the illogical law which he was so active and influential in enacting. There are complaints other than Mr. GERRY's in this matter, although most of them are directed to Mr. GERRY's meddling. And it is hoped and expected that there will come a time when Mr. GERRY's concern for children will, by another law, be divorced from those who make a living in the theatre and directed solely to those who more notably need his services, although his activity in their behalf would net him less publicity.

THE series of articles on the contemporaneous English theatre by M. AUGUSTIN PILON now running in the *Revue des Deux Mondes* is interesting in showing how Messrs. PINERO, JONES and GRUNDY are understood and appreciated by a critic of the French capital. M. PILON places PINERO at the head of the trio, and says that The Second Mrs. Tanqueray "touches the summit" of dramatic composition.

FOOTLIGHT FUN.

A VARIETY PARCE.

"There," said the playwright, "that play is finished."
"Why, George, dear," said his wife, "you've only been at it ten minutes."
"I know it, my dear, but it isn't part of my work to introduce the dance and comic songs. It's only three acts, you know."—*Harper's Bazar*.

WHY?

DIRELTS.—"Why should a manager wish to see his audience go out between the acts?"
GIRLITS.—"I don't know. Why?"
DIRELTS.—"Because he could then get a full house."

THE UNITIES.

THE YOUNG MEMBER.—"An old man like you ought to be ashamed to spend so much time in the company of ballet girls."

THE OLD MEMBER.—"Nonsense. I like to associate with persons of my own age."

HIS PART.

FIRST ACTOR.—"What part is young Ponderus going to play in The Fatted Calf?"
SECOND ACTOR.—"The title role, I suppose."

PERSONALS.



YEAMANS.—Mrs. Annie Yeamans, long prominent in Edward Harrigan's company, is one of the notable figures in The Great Diamond Robbery this season. Mrs. Yeamans is almost as well known throughout the country as she is in New York as an actress of peculiar native humor and markedly comic individuality.

MINER.—H. C. Miner returned to town from Savannah, Ga., last Friday.

RHEA.—Rhea was among those who called Thanksgiving day on Cardinal Gibbons, in Baltimore. The prelate and the actress discussed in French matters relating to the stage. The cardinal deplored that so few actors are devoted to the elevation of their profession, while Rhea urged that the public is to blame by its encouragement of the lowest kind of farce-comedy.

BLONDIN, the world-famous tight-rope walker, was married in London on Friday last to Catherine James, a woman in many years his junior. Blondin came to this country with the Ravens.

HICKS.—Seymour Hicks sailed for London last Saturday to attend rehearsals of his new melodrama, A British Soldier. He is succeeded in The Shop Girl by Donald Hall.

MINER.—Henry Clay Miner, Jr., eldest son of the well-known theatrical manager, was married last Tuesday at Savannah, Ga., to a daughter of Henry Blum of that city.

BODA.—Lee M. Boda, manager of the new Valentine Theatre, Toledo, O., which will be opened on Christmas night by Joseph Jefferson, was in the city last week. Mr. Boda says his theatre is the handsomest in the West.

PALMER.—Minnie Palmer will arrive in New York from Liverpool on Dec. 11. Her tour in The School Girl opens at Syracuse on Dec. 22. She will present the piece at the Bijou, this city, on Feb. 11.

MCINTOSH.—The part that Burr McIntosh will play in Franklin Fyle's comedy, The Governor of Kentucky, to be produced by W. H. Crane at the Fifth Avenue Theatre on Jan. 23, is that of a typical young Kentuckian. Mr. McIntosh will leave the Trilby company in two weeks and go to Kentucky to get local color and study types.

GANTHONY.—Nellie Ganthony, the drawing room entertainer, sailed for England last Wednesday on the Germanic.

SEIDL.—A fine silver drinking-towl was presented to Anton Seidl at the Metropolitan last Wednesday. It was the gift of a large number of admirers.

JEWETT.—Henry Jewett, who was a member of Mansfield's stock company last season, will star shortly in a play entitled Benedict Arnold.

BOWMAN.—Fanny Bowman, who has been playing with the Frederick Warde company, has resigned from that organization in order to marry. The company gave her a banquet before she left.

TAYLOR.—H. S. Taylor has returned from London.

DIXEY.—Henry E. Dixey lectured on the "Art of the Comedian" before the students of the University of California, at Berkeley, on Nov. 18.

MODJESKA.—Madame Modjeska's Thanksgiving Day receipts were very large. They were \$1,146.50 in the afternoon and \$2,290 in the evening. The latter figures are the largest known at the Walnut Street Theatre since the house came into the hands of the present manager.

WHITNEY.—H. G. Whitney has relinquished the dramatic editorship of the Salt Lake City News and has returned to his former post of dramatic critic of the Herald in that city. Mr. Whitney founded that department of the Herald, by the way, fifteen years ago.

WERTS.—Governor Werts, of New Jersey, attended the Lyric Theatre in Hoboken on Saturday night to see Minnie Maddern Fiske as Marie Deloche in The Queen of Liars. Manager George Hartz had the box decorated with plants and bunting in honor of the Governor's visit.

LE CLAIRE.—Adele Le Claire, late of Charles Frohman's Sowing the Wind company, was married to Arthur J. Howard, of Boston, last Wednesday. Miss Le Claire does not intend to leave the stage, and will return to her professional duties after Jan. 1.

VROON.—Mrs. Edward Vroon has been busy securing subscribers to her husband's proposed production of Francois Coppee's Pour La Couronne.

KENT.—Charles Kent was taken to the Brooklyn Hospital last week suffering from appendicitis. According to the latest bulletin, Mr. Kent is improving.

LETTERS TO THE EDITOR.

MR. BARNARD'S NOMENCLATURE.

NEW YORK, NOV. 27, 1895.

To the Editor of The Dramatic Mirror:

Sir.—Your correspondent in your last issue speaks of the characters of my New England comedy, *One-part actors*, as being "bizarrely christened." I would suggest that a very little knowledge of New England Christian names would show that the character's names are not in the least degree bizarre. I have used, for years, in my stories and plays, real names of real people and have tried in this way to give a true local color to my characters. The following names appear in my work and were taken from family records, some being names in my own family within the past two hundred years: Grace, Prudence, Silence, Patience, Deliverance, Makepeace, Charity, Experience, Gift-d, Holdfast, Retire, etc. Scriptural names like Adoniram, Hephzibah, etc., were at one time very common in New England.

CHARLES BARNARD.

A PROTEST.

PHILADELPHIA, NOV. 4, 1895.

To the Editor of The Dramatic Mirror:

Sir.—I should like to be allowed to make a protest against the perpetual railing at the so-called "one-part actors." We seldom take up a newspaper or a magazine in these *fin de siècle* days, in which we do not behold Mr. Oldtimer's lament for the palmy days, whatever they were, and the actors who could do tragedy, comedy, and burlesque, all in the same evening.

I have seen quite a number of actors, both good and bad, but I thank God I never saw a company every member of which was ready to do tragedy, comedy, and burlesque at a moment's notice. They could not attempt it now and escaped unharmed.

In all the arts and sciences of the present day the leaders are men or women who have confined themselves to the one particular branch of their art or science to which they were best fitted. The struggle for supremacy has become so severe that success can only be obtained by concentration. The old schools of scientists and artists, including actors, who could do everything in a manner which would nowadays be classed as mediocre, is fast dying out, and being succeeded by specialists who aim at less and accomplish more. This is an age of specialists, actors not excepted, and it is about time in your humble servant's opinion that the cant term "one-part actor" was stricken from the reproach list.

It is patent to me, and I am confident, much more so to those who are engaged in the battle for public recognition, that to obtain success in one particular class of parts is a task which is no only sufficient for any man or woman, but is daily requiring increased efforts and application.

Sincerely yours,

HENRY CAMPBELL.

THE DEATH OF ARTHUR JACK.

MINNEAPOLIS, Minn., Nov. 26, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In your issue of Nov. 19 your Philadelphia correspondent, in alluding to the accidental death of my dear son, Arthur Jack, made the remark that he "jumped from the twelfth story of the Betz building." This was the cruel assertion of the custodian of the building, put forth, as Counsel Ashbridge said, to shield the proprietors from a possible suit for damages for their criminal negligence in leaving an unguarded window in a room open for public access.

The facts of the case are as follows: He had been selected by one of the professors of the Central High School to prepare a paper on Philadelphia and her prominent buildings. Pursuing his purpose to this end on the night previous to the accident he had an argument with a youth in the family with which he was residing as to the height of the Betz, also of the right from it into the Mint building below. As he passed the statue on his return from this library he entered the elevator and ascended to the top floor, evidently found the lavatory, open to everyone: seeing a window there, easily reached by means of water pipes under it, he got upon the sill and reaching over to obtain a view below lost his balance and was precipitated to his untimely death.

The boy was of a happy, joyous disposition, and perhaps at no period of his young life was he so pleasantly situated. His parents were happily circumstanced; his own ambition gratified, and his future in search of knowledge assured.

He left his home in the most joyous mood, mailing a postal of the most loving nature to his father and mother scarcely an hour before he met his fate. Respected and noted by the faculty and loved by his companions of the school, his ambitious nature sought for knowledge, and seeking it courageously, as he knew not an atom of fear, he cut off a promising career by the act of a boyish nature.

His fate has aroused public attention, and I am assured that proper legislation will be sought to enforce the more careful guarding of exposed openings in lofty structures. To guard against possible danger is the duty of all, particularly those who erect the sky-scraper tenements of the day.

The domestic bereavement is awful enough without having the woe made greater by disfigurement of the victim. My boy was but a child in years—fifteen years and a-half month old—but a man in stature, five feet ten and a-half inches, with a mental development far in advance of his years. Aspiring to be a journalist he sacrificed himself in striving to fit himself for the work. His sentiments were love, charity and peace, and in the interest of these cardinal virtues I trust you will give publicity to the cause and circumstance of his taking off.

Respectfully yours, his father,

JOHN JACK.

HALL CAINE CRITICISED.

PHILADELPHIA, Nov. 18, 1895.

To the Editor of The Dramatic Mirror:

Sir.—Permit me to occupy a little of your valuable space in comment upon Mr. Hall Caine's lecture on "Moral Responsibility in the Novel and the Drama."

The weakness in Mr. Caine's position lies in his assuming, first, that morality limits the display of the artist's skill; second, that art exists apart from morals. Morality is not the jailer, but the servant of true art. A book is not immoral because its description of life is exact and detailed, it is immoral, rather, in spite of its frankness, and because it is based upon a wrong intent or a false understanding of truth.

Mr. Caine misinterprets Pinero's teaching if the only lesson he gleaned from The Second Mrs. Tanqueray is that "life is an unsolved riddle." He says truly that we do not need a Pinero to tell us that; but, on the other hand, we do need Pinero and every other sincere artist, from the author of Genesis to Shakespeare and to Ibsen, to teach us that "what things a man shall sow, those also shall he reap." Mrs. Tanqueray's suffering and death are as true to morals as the history of Judas Iscariot, and as true to art as the story of Lady Macbeth.

Suffering does deserve compensation when it is undeserved, or when its origin is repented, but suffering whose primitive cause is an infraction of the moral law no more demands compensation than illness involves recovery. The public is right in demanding a "happy ending," because a happy ending typifies in little eternal justice, but the gallery boy who applauds the reward of virtue is equally right in demanding the punishment of sin, and there is something wrong, artistically as well as morally, with the play that does not satisfy him.

Mr. Caine refutes his own theory by his own practice in The Munster. Philip and Kate receive the compensation to which their creator believes them entitled. But Fate, whose suffering exceeds Philip's as the sorrow of a just man must exceed that of a sinner, is disappointed into the vagueness beyond the flyleaf with no hint of reward for his martyrdom. Are we to suppose that the supply of compensation had run out, or that the author in after all a believer in the justice which is to make things equal in another world?

The dramatized version of The Munster is better art than the novel, just because Wilson Barrett is able to discern the great truth to which Mr. Caine is blind, and which underlies the mimic world as well as the real. Philip and Kate have sinned, and so are denied happiness before they have worked out their punishment. Only a very untrue vision could foresee real happiness for the sinning man and woman in any other course.

Thomas Hardy's Tess teaches a harsher lesson, but one that is no less true. If one breaks the law, even though it be done in ignorance, punishment must follow. Tess is not the sport of chance, but an innocent victim to the inexorable law of society. This is the one respect in which it may seem desirable to restrict the exercise of the artist's skill. The spectacle of a woman suffering, perhaps perishing, through no fault of her own, is so painful a one that unless we have the assurance, which few authors are able to give, that her agony will receive compensation in some other world, we are tempted to demand that the sight should be spared us. But this is where the frontiers of Art and Religion touch, and it is natural that there should be a little wrangling where borders meet.

G. E. K.

THE USHER.



A correspondent writes from Baltimore a letter to which he himself has given the caption: "Why So Fie?"

The reason for this phonetic interrogation seems to be the appearance recently in this column of sundry paragraphs relative to Mr. Jefferson, Mr. Daly, and the burning problem, Should Dramatic Critics Write Plays?

My Baltimore friend says he has been a pretty constant reader of THE MIRROR for several years and he has always found it a thorough chronicle of the theatre; but he regrets that he has no copies of THE MIRROR of a few years ago to contrast with the numbers of the past three or four weeks in order that he can cause confusion worse confounded by drawing the deadly parallel to my disadvantage.

Progress is the order of THE MIRROR as well as the order of the day, and there is nothing so very wonderful or very startling in the fact that with the passing of years it has modified, or altered, or expanded its opinion with reference to certain things and certain persons.

I am very glad that my Baltimore friend has made the discovery that THE MIRROR does not stand still.

"Live and learn" is an excellent motto. THE MIRROR has lived many years, and it has learned more than it knew when my Baltimore friend very sensibly began to read it. He has not, I regret to say, learned the difference between "fickleness" and evolution.

The following letter would have more point if the writer had furnished the name of the manager from whom he says he suffered discourtesy:

New York, Nov. 20, 1895.

As I am a member of the profession, and also a constant reader of THE MIRROR, I feel I am at liberty to write through the columns of your paper of the contemptible treatment I received while in a manager's office during the past week.

The company of which I was a member closed three weeks ago "for repairs." I returned to New York and at once started out to find work. Of course, at this season most companies are filled. However, after calling at several dramatic agencies, I was referred to a well-known manager. I called to see the manager, but as he was out of the city, I saw his representative who was so "extremely busy" that I was requested to call again.

In a few days I went back again, and, truly, the manner in which I was treated was scandalous. I had not even an opportunity to make myself known by stating what companies I had been with, or what part I had played. This man did not say: "Well, our companies are all filled; or, I can't do anything for you to-day," etc. I was addressed in a disgraceful manner. I could not have been treated more discourteously if I had been the commonest street loafer; in fact, I was almost thrown into the street, and for what? I regret that I did not "spoil" his face, which is not hardened with good looks. Had it occurred in the street, I most certainly would have "smashed" him.

I fail to see how such persons hold positions under some of our best managers in the city; but I sincerely trust that if this "person" is compelled to seek a position elsewhere in the near future, it will be his luck to be treated just as he treated me.

A young woman was given just about the same reception I had only a few minutes before, in fact, while I waited. I am quite sure the souvenir will not be a flattering one to either of us. Even such treatment does not discourage me, and I am still on the "tramp." Yours truly, ARTHUR H. LINGARD.

The description of the manager referred to in the foregoing letter is not answered by any manager of my acquaintance. But whoever he is the treatment the writer regrets he did not give at the conclusion of his interview with the person in question would have been an effective method of dealing with the subject.

Courtesy, unfortunately, is not a thing required by any law save that of common decency. For this reason the lack of it is beyond the reach of any other than personal rebuke.

I was speaking the other day with William Harris, of Boston, regarding the lithograph evil and he agreed with me that it is the greatest detriment to prosperity that the theatrical business has at the present time.

Mr. Harris referred to the fact that the managers of Boston decided not long ago to incorporate in their contracts a clause prohibiting the use of lithographs, photographs or any form of advertising which should carry with it the necessity of issuing complimentary tickets.

Every manager in the Hub, with one exception, agreed to adopt this rule, and that obstinate manager succeeded in preventing the success of the scheme, inasmuch as his failure to enter into the agreement would have left one or two houses devoted to the same class of plays that he presents *hors de combat*.

The same unwillingness of some managerial dog in the manger to unite with his brethren has generally prevented the consummation of any measure intended for the benefit of the theatrical guild. It seems strange that men cannot put aside their personal prejudices or rivalries sufficiently to mutually enter upon movements whose results would benefit all.

Wilton Lackaye, when he stars next season, will devote himself to strongly marked character parts. He has no faith in the loyalty of the public to men who play leading roles, the success of which is largely due to their personal advantages.

Mr. Lackaye says that the "pretty" man who plays the young heroes does not long remain the idol of the matinee girl, because two or three years finishes the matinee girl and graduates her into the ranks of the night playgoer.

He also says that the fellow who pleases women by his appearance on the stage and of whom the fair maiden in front whispers ecstatically to her escort, "Isn't he just too lovely!" by her guileless and innocent admiration causes the man to whom she stands as the most Adorable Creature in the world to carry away with him from the theatre a dark and deathless hatred of the object of this transport.

Mr. Lackaye says when you consider that such enmities are engendered in large numbers nightly, it is not long before the leading man acquires an unpopularity among men, the sex

that buys the tickets, that decidedly works to his injury and causes his career to be shorter than that of the actor who excites no such jealousies because he devotes himself to parts whose faces are not intended to allure the adolescent feminine fancy and whose triumphs are histrionic rather than erotic.

Many men talk about building theatres in New York city, and while they are talking Oscar Hammerstein builds them.

I believe he is the only manager extant in this city who occupies a theatre or theatres the soil and the bricks and the mortar of which are his own individual property.

Eccentric and bizarre as Mr. Hammerstein undoubtedly is, he nevertheless achieves wonders in the matter of erecting amusement structures, and his promises, however extravagant they may seem to be, have always been carried to successful realization.

Our managers have not yet ceased to feel happy over their Thanksgiving Day receipts, and it is even more gratifying to chronicle that on this day in all parts of the country the theatres were thronged with pleasure-seeking crowds.

Of course, the tall stories told of phenomenal receipts by a good many managers in speaking of Thanksgiving Day must be taken with a grain of salt; nevertheless, the results were sufficiently large to give greater cause for rejoicing than the profession has had since the season opened.

Mr. Pitou's crusade against the ticket speculators at the Grand Opera House is praiseworthy, although it is doubtful if the public will appreciate his efforts in that direction, as they are inclined to view such moves with more or less suspicion.

The public know perfectly well that the ticket speculating evil can be checked by our managers, if not eradicated altogether. They know, too, that in several of the houses where outward attempts have been made to control the nuisance speculators are employed by the management, and are given the exclusive privilege to sell seats under the nose of the box-office man in the lobby, and that the profits are divided with the house, if they do not go entirely in that direction.

The sporadic crusades against speculators have never amounted to anything and they never will until there exists something approximating *esprit de corps* among our managerial fraternity.

Mr. Daly informed me the other day that one of the chief reasons for his going into theatrical management originally was the desire to place upon the boards the masterworks of the old dramatists with the same care and elaborateness of scenic equipment that are usually bestowed upon modern pieces.

Mr. Daly, unlike some of his confreres, has at least pursued a consistent policy. He spends as much thought and as much money upon a revival that is expected to last only a few nights as he gives to the production of a new play for which a long run is expected.

It is this conscientiousness, this sense of genuine artistic responsibility, that has given Mr. Daly's theatre and his name a unique and international celebrity.

Through thick and thin, in spite of set backs and disappointments that would shatter the courage of most men, he has remained true to his ideals, and he has been one of the few influences that have succeeded in preserving the higher forms of the drama through the period of storm and stress in which it finds itself at present.

Mr. Daly may not be the most "popular" man in the managerial field; he may not be the most widely distinguished for speculative audacity or commercial acumen; but that furnishes none the less reason for respecting his position and admiring his courage.

In a small New Jersey town the other night a comedian, formerly well known, was advertised to appear. A large audience gathered at the theatre, but when they found that the comedian was to give the whole performance himself, and that instead of a play it was a monologue, they produced a large quantity of antiquated hen fruit with which they had, with remarkable foresight, provided themselves, and the comedian was compelled to retire behind the scenes and procure an escort of constables to convey him safely to the railway station.

What do the people of small New Jersey towns want?

We frequently hear that they are displeased with the efforts of thespian bands numbering from five to seven persons and that the egg trick is occasionally performed for their benefit. This being the case, it is difficult to understand their failure to appreciate the fact that the inflection referred to was presented in the singular person.

LENT IN CHICAGO.

The other day some one spoke in Manager J. H. McVicker's presence of Holy Week as probably the worst in the season for business in Chicago, as it is popularly supposed to be in other localities.

Mr. McVicker smiled. Then he asserted that Holy Week is one of the best weeks in the theatrical calendar in the great city of the West.

"I am aware that several years ago," said he, "the managers of New York, with a desire, I presume, to make a point of altruism, hoping thereby to gain the plaudits of a few self-anointed good people, resolved to make a show of theatrical Christianity by closing their houses on Good Friday in imitation of the playhouse managers who, of necessity, bow to the Church of England. I have in my office, framed and hung up, the original document signed by the managers, which I value as a faithful and historical relic of the New York managers of that day.

"The fact is—and I speak with knowledge of my locality—that for the better class of dramatic work there is no better time than Lent, from Ash Wednesday to Easter Monday, for the simple reason that the great opposition of 'fashionable society, being deprived of the pleasure of their own entertainments, visit the theatres if the attractions are of a worthy class.

"Holy Week is better than Easter Week, as in the latter society is again following its own bass drum, leaving the theatres to their best patrons, the masses. So far as Chicago is concerned the prejudice against Holy Week is unfounded."

A NEW THEATRE FOR LINCOLN, ILL.

The New Broadway Theatre of Lincoln, Ill., was opened Thanksgiving eve by Louis James in Virginia. The theatre is said to be one of the most beautiful in the State. It will be managed by John J. Cassitt, a well-known and popular citizen of the place. Tickets for the opening performance were sold at prices ranging from five to one hundred dollars, and the gross receipts were reported as amounting to six thousand dollars.

RUDOLPH ARONSON'S PROGRAMME.

Rudolph Aronson arrived from Europe on the *Lucania* last Friday. He brought with him the scene models, prompt books, orchestra parts, costumes, etc., of *Gentleman Joe*, which he will produce at the Bijou Theatre on Jan. 6.

When seen by a MIRROR representative Mr. Aronson said: "I have secured the American rights of this piece from Henry Lowenfeld, the owner of the play, and manager of the Prince of Wales' Theatre, London, where *Gentleman Joe* has been so successful. I hear that Mr. Curtis or Mrs. Curtis is engaging a company and will produce the play because James T. Powers was given the title-role instead of Mr. Curtis. This, if true, is ridiculous presumption, for Mr. Curtis has no right to the piece whatever. I am not even aware that he has a copy of the manuscript. Of course, if he attempts to do the piece, we shall enjoin him. If the play is a success here, we shall, of course, send it on the road.

"I transacted considerable business while abroad," continued Mr. Aronson. "I have interested several English capitalists in a scheme which will, I think, prove highly successful here. It occurred to me that the present bicycling craze might be turned to good account. There is no covered track now in New York large enough to offer any real inducement to riders, and I imagined a mile track arranged spirally and inclosed in a large building 200 feet square and rising five stories high. The grade of the spiral would be so slight—eight inches in 200 feet—that the wheelmen would hardly know that they were rising. There would be an up-track and a down-track, entirely separated, and the walls on each side would be decorated pictorially to represent all the countries of the world. Races will be held on the track—horse races, foot races, bicycle races. Architect Kimball says the scheme is feasible, and has already prepared the plans. The building will be situated in the neighborhood of Central Park and Fifty-ninth Street. It will cost about \$300,000.

"You are gradually drifting from your original field of activity—that of light opera—are you not?" asked the reporter.

"No, I fancy I can attend to this new scheme in addition to my theatrical interests. I shall remain manager of the Bijou, and by May 1 I am almost sure to be once more in possession of the Casino. I am legally entitled to take possession at that time. It is my intention then to organize a stock organization of singers and devote the Casino to the production of various comic operas, not burlesque, but revivals of famous operas that the present generation is not familiar with. With this stock company several operas a week could be given, just as is done in Paris. I am sure it would be well patronized if artistically done, and there is no reason why we should not do it artistically."

JOHN DREW'S BEST NEW YORK SEASON.

John Drew has just completed a series of more than one hundred performances at the Empire Theatre. Eighty were given to "standing-room only" audiences. This is the manner in which he has begun his fourth starring season under the management of Charles Frohman.

It has been the most successful of all Mr. Drew's New York engagements, and, as has been the case in previous years, he withdraws from the metropolis at the very zenith point, Christopher, Jr., drawing in its final week the largest and most brilliant of the splendid audiences it has had. Its popularity took on such impetus, particularly towards the end, that the plan of Mr. Frohman to devote Mr. Drew's last week to *The Bumble Shop* was abandoned, although the change of bill had been already announced, and \$1,000 worth of seats for the Jones' drama had been sold.

It was the manager's intention, when the Drew season began, to devote some of the time at the Empire to each of the successes of his former New York seasons, *The Masked Ball*, *The Butterflies*, and *The Bumble Shop*. Many requests for the repetition of these plays had been made, and it was Mr. Frohman's hope to be able to meet them.

As the matter now stands he will be able to gratify the wishes of Mr. Drew's admirers a little later on, for after a four weeks' tour out of town—which will include Brooklyn, Pittsburg, Rochester, Albany, Troy, Yonkers, and Orange—the actor will return to New York and enter on a season at Palmer's Theatre.

On Jan. 6 he will reappear there as Lord Clivebrook in *The Bumble Shop*, and this will be followed by the two comedies that Mr. Drew has in his repertoire. In the Spring he will make a tour of the principal cities, and next September he will open the Empire Theatre's regular season.

SANFORD'S THEATRE.

Many of the principal attractions that have been produced in this city with the greatest success will appear at Sanford's new theatre on Third Avenue and Thirty-first street this season. The opening attraction will be Charles Frohman's *The Fatal Card*, which, by special arrangement with that manager, will be seen with all the elaborate scenic effects and the same strong company that gave this melodrama such prominence at its original production at Palmer's Theatre.

This will be followed by Charles's Aunt with the original company that made such a pronounced hit during its long and successful run at the Standard Theatre last season, and in close succession will appear the best of the melodramatic and scenic presentations under the control of such well-known managers as Messrs. Litt, Brady, Canary and Lederer, Rich and Harris. Time is also being arranged for Messrs. Palmer and Knowles, D. W. Truss and Co., and many other prominent managers. A Night Clerk, with Pete Dailey and the same company that is now playing to crowded houses in this city, is one of the early bookings. Mr. Frohman has arranged with Mr. Sanford to give him most of his attractions as soon as time can be mutually arranged.

Sanford's Theatre will probably take instant rank as one of the most successful of New York's theatrical enterprises.

RECIPROCATON.

Last week the Actors' Fund received an anonymous letter containing five dollars. It read as follows: "From some of the profession's well-wishers in Toronto, who are in the habit of receiving occasional passes to the theatres, and who feel that the profession's representative charity should not be forgotten by them." Would there were more recipients of complimentary seats like unto these modest contributors!

AN ACCIDENTAL SHOT.

In opening a valise on a train going from St. Joseph, Mo., to Omaha, Neb., J. F. Sullivan, manager of the Emmet company, accidentally dropped a revolver, which exploded, the bullet entering Mr. Sullivan's right ankle. The wound was not severe enough to prevent him from continuing his journey the day after.

GOSSIP OF THE TOWN.

Manager Samuel, of the Kitty Mitchell company, extended an invitation to the newshaws and bootblacks of Troy to witness the Thanksgiving matinee performance of *The Crazy Patch*. The boys filled the gallery to overflowing, and on the entrance of the star the applause was so deafening that she was obliged to address them. Miss Mitchell's few words won their hearts.

A. Y. Pearson's Northern stock company is doing a good business in the West. The roster is: Edwin Elroy, manager; Alex McLair, business manager; Fred De Vere, stage manager; J. Hawey Cook, J. J. Pierson, Alex Leonard, George Rose, C. M. Boardman, Charles Jones, Frank J. Frayne, Arthur Coghiser, J. P. Lester, Lottie Church, Marie Haynes, and Louise Perrine.

William Echsby, John Kenyon, and Mr. and Mrs. Turnbull joined the Jolly Della Pringle company last week. Miss Pringle has a new repertoire this season, and reports excellent business. She will shortly tour Iowa and the West.

Peter Dailey seems to have many friends among the club stewards of New York. Last Monday the Stewards' Club, made up of stewards of the leading hotels and clubs of the city, attended the Bijou to the number of fifty-five.

James B. Mackie has made two additions to his company, Kittie Gilmore and Mlle. Pasquelena. The company has been out since August and has made money every week. Mr. Mackie will now take his company to the Coast. Next season he will be with Manager Gus Bothner, playing his old part of Grimesey in *A Bunch of Keys*.

Manager A. R. Wilbur and Mrs. Carl Lawson, the leading lady of A Midnight Flood co., were married in Dayton, O., on Nov. 28.

Walter Burridge, the artist, has returned from Kentucky, where he was sent by Joseph Brooks to make sketches of scenery for The Governor of Kentucky.

On Thanksgiving Day in Brooklyn, Fanny Sweatman, sister of Grace Filkins and Harry Sweatman, was married to Joseph Oppenheim. Both left on a wedding tour to California.

Emmett Corrigan, who has been traveling with the A Modern Mephisto company, has resigned from that organization. He returned to town last Thursday.

Frederic Herzog joined Springer and Welty's Black Crook company at Kansas City on Nov. 7, assuming the part of Rudolph.

The part that S-die Stringham made a hit in at the recent performance before the Professional Woman's League, *Makepeace Ivy*, was a male role, and she showed such ability in it that Charles Barnard, the author, proposes to elaborate it for her.

Lillian Lawrence has been engaged by Palmer and Knowles to play the part of Mrs. Maria Bulford in *The Great Diamond Robbery*, formerly played by Blanche Walsh.

Mildred Howard is successful with her songs in her Trilby act at the Lyceum Theatre in Philadelphia. Her costumes are particularly handsome.

Miss Bertini Humphreys wishes it distinctly understood that she did not, as announced a few weeks ago, sing at Koster and Bial's Sunday concerts. Miss Bertini Humphreys received an offer to sing there, but refused.

Frank W. Conant, manager of Laura Biggar and Burt Haverly in *Hoyt's A Trip to Chinatown*, mourns the death of his mother, who resided at Los Angeles, Cal. Mr. Conant recently left his company to visit his mother, his place being taken by Robert Bower. Mr. Conant, on his return East, will manage Minnie Palmer in *The School Girl*.

Three feet of the promenade back of the Herald Square Theatre auditorium have been taken up for an extra row of chairs, so large are the audiences at the Heart of Maryland.

John H. Young has seized the dresses, costumes, scenery, etc., used in the recent production of *The Merry Countess*. Mr. Young claims that he is the owner of the articles.

Columbia Comedy Club, organized to take the place of the old Columbia College Dramatic Association, has elected J. A. Valentine, president; W. J. Stewart, treasurer; L. E. Day, secretary. A play will be given early in the Spring.

W. S. Bates, business manager of Rice's Comedians, who close their New England tour in a few two weeks, reports that business has been far better than it was last year.

John B. Wills, manager of Wills' Two Old Cronies, reports good business. Mr. Wills, with his company, has just returned from the Pacific coast. The company has played steadily for a year, and is now touring New York State. The entire house was sold at Peekskill on Nov. 29 at 7 o'clock. Estella Wills made her first appearance on that date, making a pronounced hit.

The Dave B. Levis company in *Uncle Josh Spruceby* recently appeared in Lansing, Neb., to one of the biggest houses of the season. Their receipts were only surpassed by *Too Much Johnson* and *A Contented Woman*.

F. M. Paget last week received an offer from Robert Mantell to join him for seconds and heavy lead, but was unable to accept chiefly through the serious illness of his wife.

Madame Stella Brazzi, who recently won an immense success at the Royal Opera in London, was formerly Miss Harriet Bragon, of Brattleboro, Vt., and is now the wife of E. R. Pratt, a resident of that city.

Thomas Keene played a very successful engagement last week at Greenwall's Theatre in Fort Worth, Texas. He met with appreciative audiences, quick to enjoy the actor's personations of Hamlet, Shylock and Richard III. Mr. Keene has always found his heartiest admirers in the South.

The New Boy company was on its way from Natchez to Atlanta last Sunday when a drummer attempted to insult one of the women of the company. Emile La Croix promptly came to her rescue, and after slapping the loafer's face punned him in a way to make him remember the lesson.

W. P. Kitts, a character actor, this season with the Stowaway company, was taken very ill during a recent engagement in Nashville. He was taken to the city hospital and his friends notified.

J. A. Bailey is extending his circus trust. He controls the Barnum and Bailey show, and is sole owner of the Forepaugh show which he bought in 1890 when Adam Forepaugh died. He also has an interest in the Buffalo Bill's Wild West show. Next season he will unite the old Forepaugh show with that owned by the Sells Brothers.

Sullivan's *Ivanhoe* was produced at the Royal Opera House, Berlin, on Nov. 25. The Emperor and Empress occupied the royal box. At the conclusion of the opera the Emperor summoned Sir Arthur Sullivan to his box and congratulated him upon his work.

AT THE THEATRES.

Daly's.—The School for Scandal.

Comedy in five acts by Richard Brinsley Sheridan. Revived Nov. 26.

Sir Peter Teazle	Edwin Varrey
Sir Oliver Surface	James Lewis
Sir Benjamin Backbite	Herbert Gresham
Sir Harry Plunder	Henry Gannon
Joseph Surface	George Clarke
Charles Surface	Frank Worthing
Crabtree	Sidney Herbert
Moses	William Sampson
Rowley	Thomas Bridgland
Snake	Robert Shepherd
Careless	Hobart Rosworth
Trip	George Lenoir
Sir Peter's Servant	Jefferson Winter
Lady Snodwell's Servant	George Wharnock
Joseph's Servant	Frederic Truesdell
Lady Teazle	Ada Rehan
Lady Snodwell	Elizabeth Garth
Mrs. Candour	Mrs. G. H. Gilbert
Maria	Sybil Carlisle
Lady Teazle's Maid	Helma Nelson

Last Tuesday night Augustin Daly began the seventeenth season of his present and the twenty-seventh year of his own career as a manager with a revival of *The School for Scandal*. There was a pouring rain all through the evening, but that did not prevent the regular Daly first-nighters from attending the performance and heartily welcoming home the favorites of this much-loved company. The house was crowded and the well-known scenes of the old play were attentively followed and applauded. It is a healthy sign that *The School for Scandal* is still potent to attract people to a theatre and hold them fascinated and delighted to the last curtain-fall.

The present revival is stimulating in more ways than one. Of late years in London the anglophobia has obtruded itself into literature, and there has been much commiseration felt for Oliver Goldsmith and Richard Brinsley Sheridan because they chanced to be born Irishmen. This little difficulty has been smoothed away by the literary anglophobes, who have held that though Sheridan and Goldsmith were Irish by birth they were English at heart and in all their written works. Mrs. Oliphant is chiefly responsible for this way of thinking; in her biography of Sheridan she denominated him an Anglo-Irishman, and thus by the use of this pernicious hyphen created a new race of mortals.

Any competent performance of *The School for Scandal* is sure to give the lie to this absurd theory for accounting for Sheridan's genius, and the revival of the play at Daly's Theatre is no instinct with the feeling of the author that no sane person of ordinary intelligence could see this revival of the play without catching something of Sheridan's Irish spirit. For Richard Brinsley Sheridan was an Irishman, and every scene of *The School for Scandal* bears proof of that fact. No Englishman could have so perfectly realized the young buck's supper scene, with its warm-hearted joviality and its careless profligacy. At Daly's Theatre this scene is acted in precisely the spirit of the author. The general picture is perfect, and there is the most zealous regard for detail.

The Lady Teazle of Ada Rehan again gave delight and pleasure. The country breeding of Sir Peter's troublesome wife is scarcely suggested, and she is represented by Miss Rehan as quite as polished in manner as the other fashionable among whom she suddenly finds herself transplanted. But the personation is otherwise a capital one, full of clever detail, and sensitively appreciative of every word of the text.

James Lewis appeared as Sir Oliver for the first time. He gave the part a quaint geniality entirely his own. The Sir Peter of Edwin Varrey was commendably ripe and mellow, but was altogether too stolid; some slight show of passion is certainly needed in the famous quarrel scene. Herbert Gresham's Sir Benjamin Backbite was perhaps the most satisfactory performance of the cast. The part is usually played in the broadest vein of affected exaggeration. Mr. Gresham gave it distinct individuality, but was delightfully restrained.

The Surface brothers were effectively though not brilliantly treated by Frank Worthing and George Clarke.

The Moses of William Sampson and the Trip of George Lenoir were discreet bits of character acting.

Mrs. Gilbert was warmly welcomed on her first entrance. Her Mrs. Candour improves with time, and is a most satisfying personation of an intrinsically small part.

The attention to details and the beautiful mounting of the play made the revival in every way worthy of Mr. Daly's house.

Empire.—Denise.

Play in three acts by Alexandre Dumas. Revived Dec. 2.

Comte Andre De Bardannes	Ernest Leicester
Brissot	William Farren, Jr.
Fernand De Thauvette	Thomas Kingston
Thouvenin	Lugi Lablache
Pontferand	George Humphrey
Servant	Horace Pollock
Marthe De Bardannes	Effie Shannon
Madame De Thauvette	Miss Emmerson
Madame Brissot	Alison Leighton
Madame Pontferand	Lillian Kingston
Clarise	Madge Meadows
Denise Brissot	Olga Nethersole

Olga Nethersole made her first New York appearance this season at the Empire Theatre in a revival of *Denise*. This piece was presumably chosen as a suitable vehicle to set forth Miss Nethersole's peculiar histrionism to advantage at the outset of her present metropolitan engagement, as it affords her various opportunities for emotional outbursts.

These outbursts were certainly enacted by Miss Nethersole with passionate intensity and great dramatic force. In these emotional scenes she threw out sparks of real *feu sacré*, that most desirable of all histrionic qualifications. But, despite the tinge of dramatic genius evinced in her acting last evening, her work is still very crude and sadly lacking in artistic discretion. Moreover, she has a strong tendency to imitate the peculiar methods and mannerisms of certain actresses who have achieved fame in emotional roles.

As the first production of *Denise* in this country occurred at Daly's Theatre over ten years ago, when Clara Morris appeared in the title-role, it will not be out of order to summarize the main incidents of the plot for the benefit of those who have not had the opportunity to see the play.

Denise Brissot is the daughter of Count Andre's steward. The Count falls in love with her, and asks for her hand in marriage. Monsieur Brissot feels highly honored by the prospect of a family alliance with the nobleman, and eagerly gives his consent, but Denise, although she reciprocates the Count's passion, declines to marry him. Subsequently she confesses to him that she has had a child by Fernand De Thauvette, a dissipated young scamp who is trying to secure the hand and fortune of Marthe, the Count's sister.

Monsieur Brissot overhears this confession, and threatens to kill Fernand unless he makes due reparation before the altar for the wrong he has done to Denise. The Count, however, despite the revelations concerning her past, persists in

his determination to wed Denise, while Marthe, having had her eyes opened in regard to the real character of Fernand, ceases to be infatuated with him, and is thus saved from domestic infelicity.

Apart from the scintillating and epigrammatic quality of the dialogue, the dramatic interest of *Denise* is centred in the strong scene at the end of the third act.

Alexandre Dumas was too clever and experienced as a dramatist to bore an audience with a talky play, but it must be confessed that the dramatic action of *Denise* is rather too slight and old-fashioned to suit the exacting requirements of an up-to-date audience. There's a deal of pent up emotion in Denise that leads and ends in nothing but talk and emotional fireworks.

Still, the revival, owing in a measure to the recent death of Alexandre Dumas, proved of genuine interest, and Miss Nethersole and her supporting company were frequently applauded.

Effie Shannon, the only American in the cast, gave an effective portrayal of the wayward Marthe De Bardannes.

Ernest Leicester was somewhat angular for the part of a polished French nobleman, but his Comte de Bardannes possessed many excellent points in other respects.

Thomas Kingston didn't look like the lady killer he is supposed to be in the play, and he was successful in accentuating the villainous traits of the worthless Fernand De Thauvette.

William Farren, Jr., offered a telling sketch of Brissot. Lugi Lablache also did good work as Thouvenin. Miss Emmerson was appropriately worldly and amusing as Madame De Thauvette. George Humphrey and Lillian Kingston were acceptable as Monsieur and Madame Pontferand, respectively. On Thursday, Friday, and Saturday evenings, Miss Nethersole will appear as Frou-Frou.

American.—A Runaway Colt.

Farical play in four acts by Charles H. Hoyt. Produced Dec. 2.

The Bishop	Logan Paul
The Rev. Chesterfield Manners	Madison Corey
Manley Manners	Edwin Holland
Dolton Manners	Gage Clarke
Rashin Haigh	Clarence Her tage
Will Haigh	Walter Turner
Tennyson Greenfield	W. F. Blande
Sleigh Bells	Joseph Smith
I. O. A. Savage	Madison Corey
E. Z. Dunn	Logan Paul
"The Judge"	Harry Moulton
"The General"	C. Madison
Everett	E. S. Merriam
Penny Sager	Joseph F. Sparks
Cattlet Drown	Edward Leahy
Sypher	James A. Leahy
The Score Card Man	Ed. Magee
Mrs. Manners	Daniel Sullivan
Dolly Manners	Mrs. Cecile Rush
Mercy Given	Gertrude Perry
Rosie Hope	Jennie Weatherby
Virginia Hood	Allie Gilbert
Kate Leaside	Aggie Vars
Marie Early	Gene Garland
Lulu Kidd	Nellie Butler
Daisy Dresser	Sallie Randall
Helma Rush	Ella Mortimer
Captain of the Chicago	Adrian C. Anson

The admirers of Charles H. Hoyt, the playwright, and of Adrian C. Anson, the baseball player, were about equally distributed among the immense audience that welcomed Mr. Hoyt's latest farical production at the American Theatre last night. The enthusiasm was unbounded; every bright line was not only laughed at but actually applauded; every allusion to the game of baseball—it was invariably characterized as a great and noble American pastime—was listened to with breathless silence and then applauded by a deafening outburst of cheers and hand-clapping.

Mr. Hoyt is the Aristophanes of the modern stage. He is contemporaneous in the same sense as the sharp old Athenian. He treats living things in a living manner. In this new off-spring of his realistic fancy, there is an excellent local sketch of a young American who is learning the art of shorthand. He not only talks to himself so as to get opportunity for practice, but he does his best to transcribe to paper the loquacious overflow of four women talking at once. This is the best and freshest character in the play.

The main theme is, of course, baseball; and Mr. Hoyt manages to squeeze a good deal of humor out of it. The concluding scene shows the grand stand behind the seats. The umpire is heard calling the balls and strikes; the sound of the ball is heard as it strikes the catcher's glove; the crack of the ball is heard as it is hit by the bat. What more could a baseball enthusiast expect from a play dealing with the noble game of our country?

The climax is exciting. The hero is pitching, and of course it is the villain's game to the last half of the ninth inning, and then, with two men out, Anson goes to the bat and saves the day with a home run. It is unnecessary to remark that the gallery does not remain calm and unmoved during this exciting scene.

Adrian C. Anson is the bright particular star of the play. He speaks his lines with the directness of an artillery officer, no matter whether he is accepting an invitation to dinner or defending the good cause of professional baseball. As an actor, Mr. Anson is quite as good as most of the people on the stage with him.

W. F. Blande, the popular and affable, the genial and bland, made his New York debut as an actor in the role of Tennyson Greenfield. Mr. Hoyt has given him the best lines of the play, and he spoke them with rare self-possession.

The one bit of really intelligent acting came from Gage Clarke, who played the young man learning shorthand. *A Runaway Colt* has all of Mr. Hoyt's usual brightness and effervescence, and will probably enjoy a long and prosperous run.

Grand Opera House.—A Bowery Girl.

Melodrama in four acts by Ada Lee Bascom. Produced Dec. 2.

Ernest Halcombe	H. A. Burkhardt
Nicholas Franklin	Mark W. Cody
Patrick Hallinan	George W. Thompson
Cesca Bertolina	Edward Clifford
Swirney	John Daly
Augustus Hopfhauer	Andy Amann
Ah You	Ed. Coles
Officer	R. H. Wilson
Nora Hallinan	Clara Throop
Maggie Morrison	Emma Sardon
Alicia Bertolina	Helen Jones
Agnes DeLorne	Mamie Ryan
Mrs. Franklin	Georgie Lester
Mabel	Little Jess

A Bowery Girl, by Ada Lee Bascom, under the management of Harry Williams, had its first New York production at the Grand Opera House last night; and at the outset it can be said that its reception was most enthusiastic, and that the play is a genuine success.

It is a melodrama that is purely local as its name implies. All the scenes shown are on the Bowery or its neighborhood, with the exception of the second scene of the third act, which shows the Palisades on the Hudson.

This particular Bowery girl, unlike many of her predecessors, has some degree of refinement, and does not indulge in the roughness and the

orgies that are usually associated with the world-renowned thoroughfare.

The principal incidents relate to an heiress, Agnes De Lorne, who has fallen into the hands of a scheming Italian padrone, Cesca Bertolina, and his wife, Alicia, who are determined to marry her to a scoundrel, Nicholas Franklin, who has a neglected wife. The heroine, however, falls into rough but honest hands, and with their aid escapes. Nora Hallinan, the daughter of a typical fourth ward politician, Patrick Hallinan, befriends her from first to last and foils the schemers at every turn.

Mr. Williams has engaged a first-class company that makes each of the characters a reality. Clara Throop in the character of Nora Hallinan is the life of the performance, and acts, sings and dances with excellent effect throughout.

George W. Thompson as the Alderman presents a vivid picture of Bowery politics, his electioneering speech being particularly amusing. Edward Clifford and Helen Jones impersonate the Italiana forcibly, and Mark W. Cody's acting of the part of Nicholas Franklin is satisfactory. Andy Amann as Hopfhauer, a German brewer, in love with Nora, is amusing, and Swirney in the hands of John Daly is interesting.

Mamie Ryan as Agnes DeLorne had the sympathies of her audience from the start, and Emma Sardon gave a clever impersonation of a very tough girl. H. A. Burkhardt as Ernest Halcombe played with discretion, and George Lester as Mrs. Franklin filled the part.

Mr. Williams was considerably handicapped in his opening, as more than half his scenery had been destroyed in a railroad wreck on Sunday night.

The theatre was crowded to the doors, and A Bowery Girl has been doing the banner business of the season at the Grand Opera House.

Fourteenth Street.—Sidewalks of New York.

Comedy-drama in four acts by Scott Marble. Produced Dec. 2.

John Pemberton	Henry Burke
Roy Pemberton	Barry Johnstone
Sarto	Louis F. Howard
Ralph Morley	Lester Longergan
Jack Cam	John H. Browne
Henry	Enil Huse
Cesca	Ed. Hefferman
Buttons McDuck	Charles T. Aldrich
Officer Duffy	Patrick Fenton
Pete	Harry F. Winsman
Jane Ann Cuddy	Charles F. McCarthy
Ellen Sarto	Adelaide Coudre
Julia Pemberton	Rachel Sterling
Agnes Pemberton	Villa Martin

Every seat was occupied at the Fourteenth Street Theatre on Monday night, when Scott Marble's comedy drama, *The Sidewalks of New York*, opened for a week's engagement. The piece is strong in local coloring and to this feature is due its apparent success.

The story tells of the wicked son, the victimized father, the affectionate but unsophisticated sister, the scheming villain and the suffering hero. There is nothing new in the plot or action, and in fact, no new material is utilized, yet the play is fairly well written and contains many comic as well as some interesting scenes.

The scenery is particularly pleasing, the second act showing a representation of the *Herald* building and square being especially attractive. The company is creditable and gave satisfaction generally. Among those most worthy of mention were Henry Burke, Barry Johnstone, Louis F. Howard, Lester Longergan, John H. Browne, Adelaide Coudre and Rachel Sterling. Charles F. McCarthy, Charles T. Aldrich, and Patrick Fenton supplied the comedy. Harry F. Winsman introduced a whistling solo.

People's.—The Man o' Warman.

Naval drama in four acts, by J. W. Harkins, Jr. Produced Dec. 2.

Capt. Jack Conway	Thomas E. Shea
Lieut. Hermann Schiller	Joseph T. Greene
Ensign Barry Hanley	Jere McAuliffe
Capt. Basil Haviland	Henry Testa
Prince Septime Barenski	Charles Rollins
Lieut. Victor Lantier	Archie Deacon
Edmond D'Auville	Mark J. Greene
Baron Adamantoff	Mark J. Greene
Hon. Cyril Denleigh	Fletcher Hovey
Count Von Winterfeld	Richard Nesmith
Gen. Ivan Petrovitch	Will J. Carnes
Gen. Rapaso	Charles Rollins
Paul Latoff	Fletcher Hovey
Capt. Lasereff	John R. Wilton
Russian Consul	Barry Marsden
Elinor Denleigh	William Johnson
Jessie Denleigh	Louise Hoefler Nesmith
Rose Leontine	Elinore Francis
	Mildred Hylan

At the People's last night East-siders were offered their first opportunity of witnessing J. W. Harkins' new four act play, *The Man o' Warman*. It is a melodrama of the style thoroughly suited to an enthusiastic Bowery audience and the really excellent company which produced it are full entitled to the applause bestowed upon them.

The role is assumed by Thomas E. Shea, who as Captain Jack Conway, commander of the U. S. S. *New Orleans*, roused the patriotic fervor of his audience to an intense degree by the various deeds of daring he performed in the interests of his country. As Captain Conway he is confined in a Russian prison, and his rescue, together with the machinations of the foreign ambassadors, forms the foundation of the play. If Mr. Shea's acting last night is any indication of his histrionic ability he cannot fail to acquire the same popularity in New York as he seems to enjoy in other cities in which he appeared.

Another important role was filled by Joseph T. Greene, who as Lieutenant Hermann Schiller, made a fine-looking American naval officer. Jere McAuliffe as Ensign Barry Hanley, the Irish junior officer, was very quaint and pleasing. Henry Testa, as Captain Basil Haviland, of H. M. S. *Scorpion*, and the wicked, plotting character of the piece, was discomfited every time to the intense satisfaction of the audience. Charles Rollins as Prince Septime Barenski, of the Russian army, did fairly well, even if his part was not altogether suited to him.

Of the female parts the most important was filled by Louise Hoefler Nesmith, who as Elinor Dunleigh stirred the hearts of the audience to the greatest depths, and proved herself a very capable actress. Elinore Francis as Jessie Dunleigh, and Mildred Hylan as Rose Leontine, looked very pretty, and showed themselves fully competent to fill the not unimportant parts assigned to them.

Of the other members of the cast whose work was above the average were Mark J. Greene, who took the character of Edmond D'Auville, French minister to Germany; Fletcher Hovey, as the Hon. Cyril Denleigh, English ambassador; Will J. Carnes, as the Russian ambassador; John R. Wilton, as Lieutenant Lasereff; Barry Marsden as Captain Aubury, and William Johnson as the Russian jailer.

Abbey's.—The Merchant of Venice.

Of all Henry Irving's productions, none is so worth the seeing as *The Merchant of Venice*. In the whole range of Shakespearean creations, there are no two parts in the same play which

afford such fine opportunity to actors of genius as Shylock and Portia; they are parts that will bear as much good acting as one chooses to put upon them. Irving's humanly pathetic Shylock and Miss Terry's arch and tender Portia are triumphs of stage impersonation. As a series of stage pictures, too, this production is one of the best. Such a series of effective and carefully painted backgrounds, subdued, subtly suggestive of the time and place, has rarely been used in a performance of Shakespeare.

Irving's ideal of Shylock is a stimulating topic of criticism, but it has long ago been discussed to death. It is the first performance of the character where the Jew is represented as a sensitive, suffering human being. It is the first dignified Shylock in the history of the stage. Nearly every actor, at least of modern times, disregards absolutely the illuminating light which the poet throws upon the character in the scene where Shylock is made to allude tenderly to the turquoise ring given him by his wife, Leah. In this short passage, Irving is infinitely suggestive. He also shows the Jew as a grief-stricken father, torn in two by the conflicting passions of deceived love for Jessica and bitterness for her wastefulness.

In the trial scene his acting is a masterpiece of artistic reticence. Never before, perhaps, has any actor of the part shown such self-restraint. The old-fashioned Shylock, howling, ravenous, blood-thirsty, foaming at the mouth, will never again be tolerated by those who have seen Irving in the part. With scarcely a gesture, with the colloquial voice of usual life, Irving holds the audience in this scene with a magnet of supreme personal authority.

No one else could play Shylock in this restrained way without making him tame. But Irving shows him, at the same time, a monument of deadly, implacable hatred—a "very Jew" who hates a Christian as he loves a Sequin, a Jew as sordid as he is malevolent. Nevertheless, it is a Shylock living at a time, and among a people, when his race suffered the cruellest oppression. There is justification, according to Irving, for the Jew's horrible purpose. And thus, by the subtlest means, the actor fills us with strange, indefinable sympathy. No stage spectacle could be more pitiable than Shylock's exit from the court-room—broken, palsied and benumbed.

The Portia of Ellen Terry is one of the most delightful performances. She is the archest, the gayest, the tenderest Portia that the footlights ever shone upon. Peg Woffington could never have surpassed her in the grave coquetry of the casket scene. Mrs. Siddons could never have been so directly sincere in the legal masquerade.

Irving and Miss Terry of course dominate the whole stage pictures in this revival. But the other parts are all intelligently and appreciatively played. The Venetian Signori of Messrs. Cooper, Macklin, Lacy, Harvey, Webster, and Melish are each and all admirable studies. Mr. Valentine's Lancelot Goffo is humorous, and humorous without being modern. Mr. Howe speaks the lines of the Duke with a quiet earnestness that is very impressive. Mr. Terry makes a magnificent Prince of Morocco.

The only jarring note in this beautiful performance come from the representatives of Nerissa and Jessica. Miss Craig's lip caused a little ripple of laughter every time she spoke, and it must have been hard for Miss Terry to simulate gaiety with such a heavy-minded waiting-maid as Maud Milton. Nerissa should have quite as much of the spirit of fun as her mistress. Miss Milton's heavy English manner and lack of humor were exasperating.

Garrick.—Beau Brummell.

That thoroughly artistic and delightful actor, Richard Mansfield, opened his brief engagement at his own theatre, the Garrick, last evening, in Clyde Fitch's clever comedy of Georgian manners entitled *Beau Brummell*.

There have been several changes in the cast since the piece was first seen at the Madison Square Theatre, and some of the changes are not entirely satisfactory.

The important character of Mortemer, the trained and devoted *valet de chambre*, so exquisitely played by W. J. Ferguson, is now played by A. G. Andrews, and while the latter's performance is most praiseworthy it would have merited far greater praise had Mr. Ferguson never been seen in the part. But the cast generally is good, and in individual merit it is far above the average of most companies supporting a star.

Mr. Mansfield himself fairly riveted the attention of his spectators. His acting delighted them and moved them, and each little detail of the elaborate business that he gives to this character was followed with the closest attention.

Johnstone Bennett was artistic as usual in her old part of the maid Kathleen. Beatrice Cameron gives a painstaking performance of the part of Marion Vincent. D. H. Harkins was excellent as the Prince and Joseph Weaver was satisfactory as Sheridan. Jennie Eustace was a good Mrs. St. Aubyn.

To-night (Tuesday) Mr. Mansfield will produce a new play entitled *The Story of Rodion, the Student*.

Harlem Opera House.—Christopher, Jr.

John Drew and his clever company moved from the Empire to the Harlem Opera House last night for a week's stay, where a large audience witnessed their performance of *Madeline Lucette Riley's* bright comedy, *Christopher, Jr.* The theatre was decorated in honor of the attendance of the Harlem Club. Next week, Princess Bonnie.

Columbus Theatre.—Rising Generation.

The well-known and popular Irish comedian, William Barry, drew a large house at the Columbus Theatre last night, where he was seen in William Gill's play, *The Rising Generation*. Next week, Oliver Doud Byron.

At Other Houses.

LYCEUM.—The Home Secretary has, it is said, been pruned of much of its politics since the first performance. It is a play that shows up the fine ensemble work of Daniel Frohman's company to splendid advantage.

DELY'S.—The presented revival of *The School for Scandal* is complete evidence of Augustin Daly's thoroughness as a stage manager. Miss Rehan's Lady Teazle is perennially delightful. In the Transit of Leo, which will follow, Maxine Elliott will appear for the first time this season.

OLYMPIA.—Rice's beautiful production of *Excelsior, Jr.*, is now in the first flush of what will probably prove a long and prosperous life. The burlesque is not only appealing to the eye but it is one of the merriest of recent shows of the kind.

HERALD SQUARE.—In the opinion of many, David Belasco's new play, *The Heart of Maryland*, is not only the best play of the season, but of many years back. There is no psychology in this play, which ought to be cause for rejoicing. But there is life and humor and emotion in it, and people who have not yet outlived their fond-

new for plays with real stuff in them will find cause for enthusiasm in this capital play.

HOTT'S.—The Gay Parisians is a success for many reasons. It is one of the most ingeniously constructed farces that France has lately sent to our door and it is acted in the most artistic spirit of broad farce. Another similar piece has been arranged for next season.

PALMER'S.—The Shop Girl continues to draw overflowing houses. The humor of the piece is distinctly English, but the music is unusually bright and the company is one of the most talented ever brought together for such a production. Mr. Grossmith seems to be the lion favorite of the cast.

GARDEN.—Tribby's vitality is something marvelous. Mr. Du Maurier's heroine has been talked about and admired for over a year and a half. That is a very long time for the public to fix its attention upon one idol. The audiences at the Garden are larger than ever.

CASINO.—The Wizard of the Nile is in for a long run. Frank Daniels is one of the quaintest little men on the stage, and his acting has the very pronounced merit of being quiet and free from clownish capers. The book of the opera is in Mr. Smith's best vein, and the music of Mr. Herbert is exactly what people seem to want nowadays. The production is a handsome one.

BIJOU.—Peter Dailey's dry manner of chaffing the other people on the stage with him is a mighty source of merriment at the Bijou Theatre. Mr. Dailey is at his best in The Night Clerk, and his assistants in the fun of the piece are all of them imbued with the spirit of good humor and fun. The piece may, perhaps, last the season through.

ACADEMY.—The Sporting Duchess should, according to contract, have ended its run last week, but the success of the play has been such that the management determined to prolong its stay by several weeks. The numerous displays of handsome horseflesh continue to excite the applause.

BROADWAY.—His Excellency has just three weeks more to live, and will then be followed by another London success, The Artist's Model.

ADLEY'S.—Faust will be presented for the last time to-night. On Wednesday and for the rest of the week, Much Ado About Nothing will be revived with Irving as Benedick and Miss Terry as Beatrice. On Saturday night, a pleasant little novelty is promised in the curtain-raiser which will precede The Bella. It is called The Christmas Story, and will employ the talents of Mr. Valentine, Mr. Mellish, Miss Whitty and Miss Milton. Irving's repertory for the week of Dec. 9 will include three novelties on a single bill. He will play Macbeth on Dec. 9 and 10, and for the remainder of the week will present Don Quixote, A Story of Waterloo, by Conan Doyle, and Journey's End in Lovers' Meeting, by John Oliver Hobbes.

BROOKLYN THEATRES.

Columbia.—Fleur-de-Lis.

Della Fox sang and danced her way into the affections of a large crowd on Monday evening in her new comic opera, Fleur-de-Lis. The scenery and costumes left nothing to be desired. Jefferson De Angelis was screamingly funny, and Melville Stewart, Alf Wheelan, Charles Dungan, Ida Fitzhugh, Kate Watt, and Alice Cameron appeared to advantage. Next week, John Drew.

Montauk.—The Three Guardsmen.

Romantic drama holds the boards here this week. Alexander Salvini opened a week's engagement on Monday night in The Three Guardsmen, playing D'Artagnan to the great satisfaction of a fine house. He will play Ruy Blas, Don Cesar de Bazan, and Hamlet during the week. Next week, Nat Goodwin in Ambition.

Park.—The Great Diamond Robbery.

Alfred and Wheeler's melodrama, The Great Diamond Robbery, was warmly applauded by a well pleased audience on Monday evening. The familiar scenes in and around New York were readily recognized, and the interesting story was followed with great interest. In the cast were Madame Janaschek, Mrs. Annie Yeamans, Katherine Gray, Lillian Lawrence, Frederick Bond, George C. Boniface, Joseph E. Whiting, George D. Chaplin, Byron Douglas, W. A. Whitecar and C. B. Hawkins. Next week, Twentieth Century Girl.

Amphion.—Sowing the Wind.

Sowing the Wind was presented here on Monday evening by a special company organized by Charles Frohman. Mary Hammond was a sweet, winning, convincing Rosamund. In the strong scenes she rose to the occasion, and did the fullest justice to the telling lines. J. H. Gilmore played Brabazon with force and feeling. Next week, In Old Kentucky.

Bijou.—A Naval Cadet.

James J. Corbett produced his new play, A Naval Cadet, for the first time in Brooklyn, to the great satisfaction of his admirers.

Grand Opera House.—The Globe Trotter.

William Hoyer and his clever company succeeded in pleasing a large audience in The Globe Trotter on Monday evening.

Empire.—The Ups and Downs of Life.

Mr. and Mrs. Oliver Doud Byron are thrilling and amusing the patrons of the Empire in The Ups and Downs of Life this week.

Hoboken.—Lyric Theatre.

A Fatted Calf was presented here on Monday evening, giving general satisfaction. On Thursday evening and for the rest of the week In Old Kentucky will be played by the original company.

The patrons of the Lyric enjoyed a rare treat in the artistic performances given by Minnie Madden Fiske during the latter part of last week.

THE ACTORS' FUND BENEFIT.

The annual Actors' Fund benefit will take place at the Broadway Theatre, on the afternoon of Dec. 13. Among those who will appear are Henry Irving, Ellen Terry, Olga Nethersole, John Drew, Maude Adams, Henry Miller, Viola Allen, Fritz Williams, and Ellaline Terriss, Mabel Love, and John Le Haye.

THE P. W. L. BAZAAR.

The Professional Woman's League will hold its annual bazaar in the St. James Hotel Dining-Room, Dec. 9 to 14. The admission fee will be 25 cents, or \$1 for the season. A feature will be a large and attractive display of dolls dressed by prominent professional women to represent their favorite characters.

RHEA ACTS FOR CHARITY.

Madame Rhéa and her talented company got up a little impromptu entertainment on Thanksgiving eve for the children of the orphan asylum of Baltimore. Nearly 700 little ones were made happy by this popular actress. The entertainment, which was thoroughly informal, consisted of recitations, songs and amusing little bits of impersonation, such as gifted entertainers know how to employ with success. As the children left the theatre, the actress gave each of them a bag of candy. Manager John W. Albaugh co-operated with Rhéa in making the affair successful.

CLOSE OF AN EXCHANGE.

The Chicago Theatrical Exchange, for some months past located in the Stock Exchange building in Chicago, has closed. Clark and Ellinger, its managers, gave it up on Nov. 30. The Clara Schumann Ladies' Orchestra, of which Clark and Ellinger were managers, also closed last week. It is understood that neither enterprise will be continued this season.

THE N. Y. A.'S NEW THEATRE.

The Northwest Theatrical Association, whose president is S. C. Heilig, has secured control of the Seattle, Wash., Theatre, which is now included in an amusement circuit that embraces Portland, Ore.; Tacoma, Wash.; Victoria, B. C.; Vancouver, V. I., and Olympia, Wash. P. B. Hyner, until recently treasurer of the Seattle house, has been appointed resident manager. The Northwest Theatrical Association fully deserves the success it is striving for.

GOSSIP.

Charles D. Clark, Louisville correspondent of THE MIRROR, is ill.
Nellie Atherton and Leslie Mathews joined the Harum Scarum company on Nov. 25.
Max Bleman will put out another Heart of Maryland company next season.
Lida Clarke has given two weeks' notice to Blaney's A Baggage Check company. She leaves that organization Saturday, Dec. 16.
Arthur Roberts has introduced a burlesque of Svengali in Gentleman Joe.
Francis Gaillard has been engaged by Charles Frohman, and plays a part in The Shop Girl.
The In Sight of St. Paul's company will re-organize and go on tour after the holidays.

BORN.

HOLT.—A daughter to Mr. and Mrs. W. C. Holt (W. C. Holden), at Rochester, N. Y., on Nov. 17.

MARRIED.

HOWARD—LE CLAIRE.—Arthur J. Howard and Adele Le Claire, on Nov. 27.
MINER—BLUM.—On Nov. 26 at Savannah, Ga., Henry Clay Miner, Jr., and Mary Blum.
OPPENHEIM—SWEATMAN.—Joseph Oppenheim and Fanny Sweatman, at Wilkesbarre, Pa., on Nov. 28.
WILBER—ROSELAND.—A. R. Wilber and Alice Roseland, at Dayton, O., on Nov. 25.
WILBUR—LAWSON.—A. R. Wilbur and Mrs. Carl Lawson, in Dayton, O., on Nov. 25.

DIED.

LAURIE.—E. S. Laurie, in Bakersfield, Cal., of consumption.
LUCKETT.—Charles W. Luckett, in Washington, on Nov. 25.
McGRANE.—Nellie McGrane, in New York, on Dec. 1, of quick consumption.
THOMAS.—Ned Thomas, in New York, on Nov. 30, aged 40.
TOLAND.—Mrs. M. B. M. Toland, in San Francisco, on Nov. 14, of pneumonia.

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Allen, A. Fitz
Allison, Anne
Alter, Lottie
Alward, T.
Adams, Maud
Amber, Mabel
Armstrong, Viola
Abbott Sisters
Bateman, Victoria
Booth, L.
Harry, Eleanor
Bosman, Mary
Bray, Virginia
Burckart, Lillian
Bowen, Minnie
Beach, Catherine
Barnum, M. L.
Barham, Helen
Beach, Annie L.
Blake, Mrs. Harold
Beauford, Mattie
Belford, Pearl
Baton, Mabel
Birdwin, Nettie
Biesel, Bessie
Bertram, Helen
Bateman, Mrs. V.
Boer, Hope
Calloway, Mrs. F.
Cormish, S.
Clayton, T. M.
Church, Lottie
Cavendish, M.
Costello, Miss L.
Crigen, Maida
Coulter, G. T.
Cawthorn, Mrs. Herbert
Clements, Laura
Clifford, Lizzie
Curtis, Marie
Cluzetti, Foma H.
Carlisle, Katherine
Campbell, Fanchon
Carpole, Marie
Cushman, Miss G.
"Carlotta"
Damus, Marie
Dresler, Marie
Damon, Emma
Dempsey, D.
Dunvay, Helen
Dyza, Ida
Daly, Lizzie D.
Evelyn, Ethel
Eade, Miss
Eddy, Louisa
Evans, Erminie
Edmond, M. S.
Evans, Lizzie
Earl, Virginia
Eckert, Kate
Edwards, Lulu
Edwards, Paula
Eyrings, Rose
Florence, Alice
Ferguson, Mrs. C.
Fay, Anna Eva
Frantzell, Fannie
Farrell, Jeannette
Fisher, Grace
Farrington, Nina
Fortesque Sisters
Germaine, Katherine
Askin, Harry
Amory, J. E.
Alston, Clarence E.
Anderson, R.
Cooley
Alger, D. G.
Angelo, J.
Arthur, Chas.
Archer, H.
Andrews, Lyle
Ables, E. L.
Althrop, M. L.
Busby, Barry C.
Bond, Burtis
Boucicault, Aubrey
Butler, Chas.
Bennett, Al. W.
Bell, Joe
Brooks, F. E.
Browne, Theodore
Brambee, H. C.
Birtchell, Mr.
Breman, Maurice D.
Bertram, C. N.
Butler, O. H.
Brown, Jack
Biodock, G. S.
Bassett, Chas.
Browne, Edwin
Barnstead, Ed. H.
Jr.
Berry, Matt L.
Black, W. Wallace
Barney, Ariel
Blow, Peter
Bowles, Percy
Browne, Edwin O.
Brooks, Irving
Bennett, Al. W.
Black, C. Perkins
Blitz, F. H.
Burke, John M.
Berg, J. V.
Campbell, J. B.
Cathorne, H. S.
Conger, F. S.
Cutting, R. L.
Charters, Chas.
Coyle and Appell
Collins, Chas. F.
Cotton, F. G.
Curtis, Willard
Cooch, Joseph
Cooms, S. F.
Cotton, Richard
Cherrill, B. E.
Connelly, F. G.
Cody, W. F., Col.
Carleton, H. G.
Cook, Warner A.
Curtis, M. B.
Chamberlin, Riley C.
Callahan, Joseph
Chapman, Ed.
Cameron, Alex.
Champion, Clifford
Clegg, from Dept.
Carter, F. C.
Crane, Wm.
Crowley, W. F.
Coulcock, C. W.
Caine, Geo. R.
Cawthorn, Herbert
Corbett, H. R.
Craig, C. G.
Conran, C. B.
Clayton, E. B.
Congrove & Grant
Castili, Richard
Dunham, Walter
David, Frank
Dickson, Henry
Delmore & Wilson
Diggs, Thos. Q.
Daly, Dan
Don, D. L.
De Wint, Maurice
Dunnevan, J. V.
Deshon, Frank
Davidson, Louis
Drumier, Frank
Detlev, I. R.
Demerch, Walter
De Wolfe, Chas. E.
Davis, Thos. H.
Davenport, R. S.
Dyke, Thos.
De Wolf, Harrison
Driscoll, Harry
Dyer, Willbur
Dietz, Fred
Dacey, Chas. F.
De Wint, Maurice
DeWitt, E. J.
Dunn, Arthur
Emerson, W. D.
Evensham, I. B.
Ellis, H. I.
Edlin, J. T.
Eldon, J. T.
Elder, Clinton
Elmont, Herman
Ellis, J. A.
Elmer, Edward
Fraser, Robt.
Gray, Hazel
Calloway, Louise
Grinwood, Grace
Gardner, Gussie
Grey, Marion
Grey, Alice
Gibson, Gerrie
Granger, Maud
Grey, Helen
Grey, Ada
Grey, Jamie
Carleton, Elizabeth
Gilbert, Allie
Greybrooke, Miss E.
Haines, Gertrude
Hanlon, Tona
Hansen, Ida M.
Hillman, Blanche
Hamilton, Belle
Helen, Miss L.
Holt, Mrs. C. A.
Hillford, Marie
Huntington, F. K.
Hunt, Ella
Hall, Edith
Henidon, Agnes
Hazellet, Maud
Hosford, Elmer
Has'om, Alice M.
Hardy, Rose
Hunter, Lewis
Harris, Ethel
James, Millie
Johnson, Sadie
Johnson, Fannie
Jewell, Helen
Kendrick, Mrs.
Kendrick, Mrs.
Knowlton, Inez
Kennedy, Lillian
King, Mrs. H. W.
Kellum, Clara
Kennack, Jennie
Kimball, Marie
Lewis, Jefferey
Lackaye, Alice
Lenton, Eleanor
Lowell, M. Oph.
Lindberg, Joseph E.
Lowden, Mrs. T. D.
Lehman, Margaret
Lee, E. H.
Lewis, Annie
Lawrence, Miss C.
Leslie, Elizabeth
Lawrence, Nellie
Leonard, Miss
Moore, Clara
Malone, Katherine
Midgley, Sager
Murry, A. L.
Moreland, Ida
Mercer, Sadie
Mawson, Jean
McDonald, Sadie
McDonough, L.
McDonough, L.
MacRaymond, Miss
Martelle, Ethel M.
Wood, Annie
Gross, Alex.
Goodall, Wm.
Gibson, Richard
Gollan, C.
Gonun, Al. S.
Goodwin, Frank
Gilmore, Wm.
Gru, Jule
Gavis, C. Z.
Grant, Alfred
Graham, Robt. E.
Grandin, Edw.
Garrick and Collier
Geiger, Rich. H.
Humphreys, N. J.
Hansen, Ben
Hedler, King
Hake, Ren
Henken, "Heath"
Honey, L. A.
Haworth, Jos.
Hawson, Will
Harris, Wm.
Hunt, Wm.
Hiller, John S.
Hallback, Augustus
Hanna, Ida W.
Hulme, Wm.
Heald, H. D.
Hartley, Chas.
Hawwin, Carl
Hartig, W. H.
Haverly, Edw.
Herbert, W. F.
Henley, E. J.
Hill, Warren F.
Higgins, E. A.
Hisco, Edmund
Hampton, Al.
Hawley, L. H. & Co.
Howard, S. Chas.
Hunt, John E.
Hunt, Fred
Jenkins, J. H.
Jenks, Geo. C.
Johnson, J. P.
John, W. E.
Jensen, R. O.
Jones, P. H.
Jones, Walter
Joolyn, Ben F.
Jewett, Mr.
Johnstone, S. F.
Jordan, H. F.
Jagger, B.
Johnson, O.
Johnstone, Barry
Kalk, K.
Kane, J. M.
Kahn, J. M.
Key, J. Barton
Kilpatrick, Wm.
King, Frank G.
Kennedy, M. A.
Krus, A. G.
Kearney, N. J.
Krusil, F. W.
Keele, John
Kelly, James A.
Keefer, Harry
Kane, Leopold
Long, Nicholas
Leighton, Harry
Lightwood, H.
Lynch, Geo. W.
Leonard & O'Neill
La Mack, Harry
Leoni and Everett
Le Munge, Wm.
Lay, Mr.
Lebay, Ed.
Lavine, Wm.
Laven, Geo. W.
Lignton, Geo. H.
Leslie, Harold
Lorison, Chas.
Louney, John
Lynne, George
Litt, Jacob
Lillyjohns, Wm.
Lennon, Mr. N.
Lichtel, E. W.
Leslie, Geo. W.
Lotta, Fred
Lang, John
May, Geo. C.
Mason, Louis
McKenney, Ed
McR. Hots & Hots
Maurice, S.
Marshall, J. C.
Mackie, J. E. B.
Mariscal, Henri
Mason, W. C.
Maynard, Edwin
Miles, Wm. David
McCormick, Geo.
Mason, W. C.
Mills, A. B.
Murphy, Con
Myers, Al
McFadden, Geo. S.
Mason, John
Mansfield, Gertrude
Murray, Edyth
McLann, Geraldine
May, Mac
Nott, F. A.
Norwood, Louise R.
Nass, May
O'Neill, Rita
O'Brien, Eva D.
Park, Anna
Purcell, Kate
Palmer, Marnie
Potter, Mabel
Price, Lillian
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ALEXANDRE DUMAS.

Death of the Most Notable Dramatist of the Century—His Life and Work.

Alexandre Dumas died at 8 o'clock last Wednesday evening at his country place in Marley-le-Roi, near Paris, France. On the Saturday previous he was seized with cerebral congestion. From then on to the day of his death he lay in a comatose condition. An hour before he expired he roused himself and asked for a cup of tea. He had sufficient strength to raise the cup to his lips without assistance. Shortly after he had a nervous convulsion. His death was sudden. He left instructions that his funeral should be a quiet one, without military honors or speeches at the grave. He also desired that his body should be dressed in the loose flannel working costume

that later on, meeting one of his old persecutors on the street, the latter held out his hand to the now tall, strong lad "with the generosity of a man who forgives the injury he has done." But Dumas refused the hand, remarking: "My excellent friend, I am now taller than you by a head; if you ever speak to me again I will break your back."

The martyrdom which Dumas thus endured as a youth left its imprint upon every piece of literary work that came from his pen. Although his birth had been legalized, he never once forgot that he was the offspring of illicit love. Every one of his plays, therefore, takes up the cudgels against immorality. If those in this country and in England knew how Dumas had suffered from the shame of his birth, they would find in his plays distinct moral values; they would be ashamed to class him with so many of those

curiously the order of their natural relations was inverted. The son, then a lad of eighteen or so, met a friend on the Boulevards. Dumas suggested they should dine together. "It's far from home," he observed; "but I've just fifteen francs in my pocket, and I dare say we can manage pretty well on that." It was rather a tight fit, and great was the joy of Dumas, when they had proceeded a few paces, to behold his father on the other side of the street. "Wait a moment," he exclaimed to his companion. "I'll run across and get some money from him." The friend beheld them in conversation for three minutes; then Dumas the younger returned, looking rather crestfallen. "Well, has he paid up?" "No, and what's worse he's gone and borrowed my fifteen francs. I'm afraid there's nothing left for it but to go home."

For a number of years the son lived in a little house in the Rue de Boulogne, which was afterward tenanted successively by Francisque Sarcey, Edmond About, and Paul de Cassagnac. There were in it an infinitesimal drawing-room, a wee cup-board of a dining-room, and a garden scarcely big enough to swing a pair of Indian clubs. When his father came to visit him in this place, he would tell him jocosely on some hot July evening to open the door so as to air the garden.

But Dumas claimed to be very happy in this tiny house because he had health, work, success, and freedom. He used to work from 6 in the morning until 4 or 5 in the evening, and when inspiration refused to come he simply sat at one of his windows staring at passers-by, and when there was nobody about contemplated the opposite wall.

Not only in their natures, but in their lines of literary work, were father and son widely different. The son once summed it up by saying: "My father was born in a poetic age, and he is an idealist; I was born in a materialistic age, and am a realist. My father takes his subjects from dreamland; I take mine from life. He works with his eyes shut; I with mine open. He starts from a fact; I from an idea."

The father, however, was nearer the truth, and epigrammatically nearer, when he summed up with the words: "He is a photographer; I am a painter." The father owed the larger part of his success to his power as a story-teller—abounding in action, splendid in color, full of life, gayety and charm; always goodly and glad; never sick and sorry. "He was a force of Nature," said Michelet, "and, like Nature, he had no theories. The son, on the other hand, is of theorizing all compact, and never hesitates about working on paradoxes."

As the son grew old, he grew to resemble his father in face and figure. Their heads were large and powerfully modeled, of the distinct negro type.

How Camille Was Written.

Dumas wrote Camille because he got his prototype for the heroine from real life, because her story moved him so much that he felt impelled to give it artistic expression. He was barely twenty-one at the time. Its actual execution was one of the most prodigious feats in the history of literature. The writing of the play occupied just eight days. Then he decided to make a novel of it and did so in seven days. He said:

"I had made no study of the stage whatever. I had enjoyed it, but I had not enjoyed it analytically. I knew that plays were written in acts and that if the acts were good I enjoyed them, but I had the vaguest of ideas concerning what made acts good. I shall not forget the day when I asked father's advice. Father looked up good naturedly from the desk where he was writing like mad. He was almost always good natured. 'Make the first act clear, my son,' he said, 'make the third act short, and make all the others interesting.' That was all. He said no more that day, and practically never gave me any additional advice concerning the writing of plays. I do not believe that he could have given me any better advice."

"How did the story of 'Camille' occur to you?" "More stories have been told of that than of the help which my father gave to me in writing plays. It has been said that the original Camille was a famous actress, and that she was drawn wholly from life, that I myself was the lover, that—oh, a hundred other things. As a matter of fact, the original Camille was a woman named Marie Du Plessis. I saw her many times and knew something of her story. Finally I found a woman who lived in the house next to her and thus secured an introduction. It was not easily brought about, for I was

been a saint. But she was one of the horrible army of French girls who are trained to immorality by their very mothers. I was one of the few persons who went to Marie's funeral."

"It was after her death that I wrote the play. The afternoon it was finished I went to my father and said: 'Father, I have written a play.'

"He did not ridicule me, although he would have been justified in doing so. 'He laid aside the work he was doing and looked at me kindly. 'Well, my son,' he said, 'suppose you read your play to me?'

"I read the first act. He had grown interested, but not especially enthusiastic. 'Quite good,' he exclaimed, when I had finished. Then I read the second and third acts to him. They made the old man cry. Just there the reading was broken off, because I had an engagement with a friend, and would not wait to read the rest, despite my father's request. I promised to read the other act to him when I returned, but I did not, for he had read it himself. That was a very great compliment, for my father hated to read at all, and his eyes were not good."

"He was still weeping when I returned. He grasped my hands in both his own, and declared, as the tears ran down his cheeks, 'My boy, you have written a masterpiece!'

Dumas as a Dramatist.

Dumas was the first in the field of realism. The modern school of Ibsen owes him everything. Jules Lemaitre goes as far as to say that Ibsen stole all his ideas and all of his methods from Dumas. Dumas modestly laughed at this vigorous opinion. Unlike Sardou, he admired Ibsen thoroughly; but believed, though, that Ibsen's plays are of the cold North and will never succeed in pleasing warm-hearted people. Dumas was the first dramatist to give his characters modern thoughts and emotions; the first to make them speak the language which we are accustomed to hearing in everyday life; and the first to make his plays point morals. In every play he painted vice in order to make it seem revolting and to drive people away from it, but he has always had the good motive behind his plays.

Of the sincerity of Dumas there can be no question. He took his profession of literary writer for the stage as seriously as any man who has worked in the cause of dramatic art. To prove this artistic sincerity, he wrote long prefaces to all his published plays. He was as fond of prefaces as Victor Hugo.

"They are incomparable, these prefaces," says William Archer, the English critic. "There is vitality and character, blood and nerve in every line of them. He can gossip like Thackeray, and fulminate like Ruskin. Wit, irony, urbanity, insolence, fantasy, and fanaticism—he has all the qualities of the polemicist and some of the prophet. The preface to *La Femme de Claude*—a fifty page letter addressed to M. Cuvillier-Fleury—might have been the product of a collaboration between Isaiah, Tolstoi, and Mr. Bernard Shaw."

In his preface to *l'Ami des Femmes*, Dumas breaks loose into a veritable tirade against womankind. "Every society which you dominate," he exclaims, addressing woman in the abstract, "be it under the name of Isis, Poppa, or Dubarry (he might have added Marguerite Gautier), is a society on the point of falling to pieces, to make room for another. Whenever you get men of affairs into your clutches, it is a sign that affairs are out of joint, and that men are vile. . . . After you, there remains nothing but the invasion of the barbarian, of the foreigner, or of the rabble."

"These words," says Mr. Archer, "were published in December, 1869, to be followed in September, 1870, by Sedan, in May, 1871, by the commune! It was the straight tip for the double event. Human nature could not resist the opportunity for a triumphant 'I told you so,' and *La Femme de Claude* was Dumas' way of saying it."

"This play," continues Mr. Archer, "is the monument of a complex, overstrained mood—a mood of exaltation, humiliation, exasperation and what seemed like inspiration—scarcely, one would say, a mood of perfect sanity. For the moment, Dumas saw red."

Perhaps the best criticisms of Dumas' plays ever written came from the pen of Jules Lemaitre. He is a critic of the new impressionistic school, and although his writings about the French stage take the form of mere haphazard impressions, there is often more meat in them than in the long and carefully written criticisms of Sarcey. Here, for instance, is a concise, sug-



in which he had done most of his literary work, and in which he is pictured at his table in his library in a picture accompanying this.

The body was interred at the Montmartre cemetery on Nov. 13 without any religious service. Eight mutes shouldered the coffin, the usual prayer being omitted, and bore it to the hearse, which was drawn by two caparisoned horses. A black velvet pall, with silver stars, covered the coffin, upon which was laid M. Dumas' great embroidered academician's coat and his sword. The rail-bearers were MM. Victorien Sardou, Jean Baptiste Detaille, Emile Zola, Count Biard-Boujon, and the academicians, Gaston Poissier, and Jules Claretie. The cars bearing the wreaths preceded the cortege to the Montmartre Cemetery, taking a route along the outer boulevards, the family following the hearse in coaches. Nearly every notable person in Paris attended.

The Story of His Life.

Dumas, fils, was incontestably the greatest French dramatist of this century. By his side Sardou seems tricky, insincere, and incapable of delineating character. Daudet, the great master novelist, has only occasionally written for the stage, then nearly always with a collaborator, though his *l'Arlesienne* to the true lover of the drama will always be one of the most perfect gems of dramatic literature of the age. Angier alone was worthy of comparison with Dumas, if comparison between two geniuses so dissimilar in views, and aims of life could be just.

Dumas had the misfortune to be the son of a famous father. He had to fight his own fight—and there is always a prejudice against a son's trying to live up to a famous father's example. He was the son of the man who had written "Monte Cristo" and "The Three Musketeers." It is hard to call to memory any son who was handicapped as Dumas was by the super-eminence of his father, and who nevertheless made the world regard him on his own account. Not only did Dumas overcome this handicap, but he achieved greatness of his own. Dumas, the elder, was great as a writer of romance. His only enduring play is *The Tower of Nesle*, revived every year at the Porte St. Martin Theatre in Paris and acted in the provinces almost as often as Camille. But Dumas pere was no such dramatist as his son; and no one will contend, therefore, that the son owes in any measure his own vast reputation to the vast reputation of his father.

Dumas fils was born in Paris, on July 8, 1824. His father, son of a General Dumas, was then secretary to the Duc d'Orleans, who appreciated him highly for his penmanship but laughed him to scorn for the romantic poems which he was forever scribbling. But before long Alexander Dumas the secretary became Alexander Dumas the famous novelist. He lived in the Latin Quarters where he took a little mistress. Like Tribby, she was an Irish girl. Her name was Jenny. Their child was the Alexander Dumas who died last Wednesday night.

When the father had written *The Three Musketeers*, and had thereby made a small fortune, the boy was recognized by law as own son of Alexandre Dumas, and sent to school at the Pension Goubaux. Young Dumas must have been a morbidly sensitive child. Because of the circumstances of his birth he was cruelly treated by the other schoolboys. He was shut out from all sports except that of fighting daily with this or that tormentor, or, worse still, with three or four together. In telling his own story he said

gifted Frenchmen who devote themselves to a wholesale pandering to the vicious in literature. Dumas was the first French author to try to point a moral. He never wrote a play which he did not intend as a sermon against vice. In Paris he was too often sneered at as a preacher, as a writer who had mistaken the stage for a pulpit. And in this country and in England he has been condemned wholesale by the narrow-minded as an out-and-out panderer.

His first work was a volume of poems, "Les Peches de jeunesse," published in his seventeenth year. His next production was a rather point less romance, "Four Women with a Parrot." Next came "Le Roman d'une Femme," and then—the masterpiece, "La Dame aux Camélias," commonly known in this country as Camille. It was written first as a play, but afterwards turned into a novel. The French name of the noble-hearted courtesan was Marguerite Gautier. But Matilda Heron, who made the first English version, called her "Camille," and gave this name to the play. The Lady of the Camélias has certainly more meaning as a title, and the adapter was at first looked upon as having hurt the play. The word Camille, however, is now so familiar that no one thinks of censuring Matilda Heron for her meaningless version.

Dumas was twenty-one when he wrote *La Dame aux Camélias*. He followed this with *Diane de Lys*, *La Dame aux Perles*, and *La Vie à Vingt Ans*. In all these there are clearly expressed pretensions at moral teaching. *Le Demi-Monde* in 1855, *Le Question d'Argent* in 1857, *Le Fils Naturel* in 1858, *Le Père Prodigue* in 1859, and *L'Ami des Femmes* in 1864, each and all excited the Boulevardiers to lively discussion and gossip.

In collaboration with Saint-Marc Girardin, critic and scholar, he wrote *Supplice d'un Femme*; with Durantin, Heloise Daranquet; with Corvin, *Les Danichefs*; with his father, Joseph Balsamo.

His best known plays are: *Femme de Claude*, *Denise*, *Francillon*, *La Princesse de Bagdad*, *La Princesse Georges*, and *La Visite de Noce*.

Dumas was installed a member of the French Academy on February 11, 1875, and was promoted to the rank of Commander of the Legion of Honor.

About thirty years ago he married a noble native of Finland, and had two daughters by her—Colette, married about fourteen years ago to M. Maurice Lippmann, and Jeannine, who married the Comte d'Hauterive. Last June Dumas married again. His second wife was Madame Regnier de la Bruyere, daughter of the well-known actor of that name.

In 1892 Dumas sold a wonderful collection of pictures, statuary and other treasures of art which had adorned his house in the Avenue de Villiers, not far from the colossal statue of his father. This collection, which brought half a million francs, was the result of years of patient search and of the friendship of the great artists whose names were on so many of the pictures—Corot, Meissonier, Le Febvre and the like. It cannot be that he sold them for the sake of the money they brought, for he did not need that. Expensively as he had lived, he was a very rich man. The royalties on his books and plays brought him a splendid income each year, more than he could possibly spend.

He was not a miser, but he was as careful in money matters as his father was prodigal.

A droll story of the two Dumas shows how



DUMAS IN HIS STUDY.

really little more than a boy at the time. When it was accomplished, though, the story which I already had in my mind rapidly took shape. Marie Du Plessis had done what Camille did. She had sacrificed her love to the welfare of her lover, not because her father demanded the sacrifice of her, but because her own love was strong enough to show her that if she clung to her father she was hugging ruin to his breast. He fought hard before he would give her up. He only drove her from her by making him think that she was unfaithful to him, thus arousing an anger and hatred with which he used to hurt her as long as she lived. But she suffered in silence. Indeed, she took a kind of savage satisfaction in letting him tear her heart strings—in letting him actually wound her flesh. It was a part of her sacrifice to him, and her sacrifice was the culmination of one of the strongest feelings of a selfish passion that ever one human being felt for another. Marie Du Plessis was a good woman. Had she been born to a different life she would have

gestive bit from Lemaitre which hits the nail squarely on the head:

"Dumas seems to be attracted more by moral questions than by the contemplation of actual life, and he cares more about understanding and judging life than painting it. It follows therefore that in the plays of Dumas there is too much of Dumas. But, perhaps, that is why he is so interesting (I give the word its full force!). Do you know many comedies so seriously attractive and stimulating as *Demi-Monde*, *le Fils Naturel*, and *Denise*? Do you know many comedies that contain at the same time so much thought and emotion? Do you know many comedies that leave you less time to think when you see them acted, that give you more to think about when you read them?"

VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Proctor's.

This week's bill is varied and pleasing. It includes Elsie Adair, in Oriental and Persian dances; Haines and Pettigill, comedians; Lillian Post, soprano; Cora Routt, comedienne; Filson and Errol, sketch comedians; the Zalta Trio, high-wire acrobatic artists; the Big Four, comedy eccentrics; Her, Burke and Randall, eccentric comedians; Soncrant Brothers, buggy wheel riders; Harry Crandall, German grotesque; the Savans, head-balancers; Lasalle Sisters, songs and dances; Dare Brothers, comedy bar performers; Kaye and Henry, Capital vs. Labor; Gertrude Mansfield, comedienne; Sato, Japanese juggler; May Mooney, soubrette; Scanlan and Welsh, comedians; Nellie Henderson, character changes; and the McNulty Sisters, dancers.

Keith's Union Square.

Marlo and Dunham, the celebrated horizontal bar experts, head the bill this week. The others are the Mimic Four, with their Trilby burlesque; Gilmore and Leonard, Ireland's kings; George Fuller Golden, comedian; Cushman and Holcombe, duettists, in a new act; the De Witt Sisters, musical act; Hines and Remington, sketch artists; Harding and Ah Sid, acrobatic comedy sketch; Ned Monroe, burnt cork jester; Merritt and Sheldon, aerial comedians; the Reed Family, comedians; John Till's Marionette's; The Potters; Jennings, O'Brien and Jennings, comedians; Miss Vera and the Deacons.

Proctor's Pleasure Palace.

The Vaidis Sisters, with their revolving trapeze, make their first appearance here this week. The other performers are the Pantzer Brothers, head-balancers; Smith and Cook, comedians; Les Edoards, French eccentrics; George Lockhart's comedy elephants; Clara Wieland, chasteuse internationale; Richard Golden, comedian; the Two Bostons, comedy eccentrics; Aranka, Roszika and Birike, "Daughters of the Pusta"; Bartlett and May, comedians; the Tanakas, Japanese jugglers; Major Burke, champion Zouave drill; John T. Powers, comedian; May Cargill, comedienne; Bland Sisters, songs and dances; Harry and L. Mai D'Esta, ventriloquists; and Wetherill and Rhoades, Royal Court marionettes.

Hammerstein's Olympia.

The same splendid bill that opened the Olympia music hall last week is retained. It includes the Leamy Sisters on the revolving trapeze; the three Kurachins, perpendicular pole performers; the Avolos, triple horizontal bar experts; Charles Nielsen Urdahl, female impersonator; Flo Banks, comedienne and dancer; Della Rocco, violinist; Mons. Hewlett's miniature theatre; Edith Briant, skirt dancer; the Johnson Troupe of six acrobats; les Andors, transformation duettists; the Donatos, one-legged clowns; Mlle. Frassetty, acrobatic dancer, and My Fancy, sand and buck dancer.

In the concert hall, which has jumped into instant favor, concerts are given every evening from 7:30 to midnight, under the direction of Theodore John.

Tony Pastor's.

Bonnie Bessie Bellwood still heads the list. The others are Al H. Wilson, German comedian; Nellie Waters, Irish singer; Golden, Chalfont and Golden, comedians; Isabella Carlini and her trained dogs, monkeys and bear; George and Emma Highley, musicians; the Two Graces, acrobatic comedy sketch artists; Herbert and Lane, bicyclists and acrobats; and Lottie Watson, the wire queen.

Koster and Bial's.

Kilanyi's Glyptorama, a new production in the living picture line, is the chief item of a splendid bill, which includes Liberty's Neapolitan Troubadours, Bessie Clayton, dancer; Josephine Sabel, singer; Segomer, ventriloquist; Duncan's trick dogs; Lorenz and Kennedy, mind readers; John W. Ransome, comedian; The Bale Troupe, bicyclists and acrobats; and the Yokohama Troupe of Japanese jugglers.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Bessie Bellwood made her American reappearance last week, and received a very warm welcome from a series of crowded houses. She looks about the same as when she was here before, and it is needless to say her quaint songs and her quainter method of singing them were as successful as ever. She appeared first in a rich velvet gown, which was changed after the first song for a calico dress, in which the real hard work was done. Bessie Bellwood has "the gift of gab" in the superlative degree, and her impromptu remarks between the verses of her songs were received with marked approval. Lillie Laurel continued to meet with favor in her songs. She is a vigorous little woman, and sings her songs with a good deal of vim. Filson and Errol presented their sketch, "Women vs. Men," which brought a good many laughs from the married people in the house. McQuatters and O'Connell went through some slack acrobatic work, with comedy attachments. Carlisle's trained dogs amused the children. Martinetti Brothers presented their finished acrobatic act with good results.

Horwitz and Bowers, a team of young men, who are said to have met with success in Chicago, gave a neat performance, which included imitations of Joseph Jefferson, Sol Smith Russell and other actors, a travesty on Smith, some good piano playing and a burlesque duet from Il Trovatore. One of the funniest things in the sketch was the eating of a raw cabbage by Bowers. Deltorelli and Glisando, the musical and electric clowns, furnished a good number, and Nelson, Glisnerette and Mauvel did some aerial grotesque work which was quite funny.

PROCTOR'S.—W. S. Cleveland's Greater Massive Double Minstrels proved a great drawing card last week, the house being crowded constantly by audiences that applauded the songs by the white and black vocalists, and laughed at the antics of the end men, who were also of both colors.

Special hits were made by Marshall Murray, W. J. Murphy, J. D. Evans, A. M. Thatcher, F. E. Reynolds, E. W. Chapman, Arthur Deming, J. Marcus Doyle, Burt Marion, John H. Blackford, Lew Benedict, Dan Allmon, Billy Pearl. Prominent among the colored contingent were Billy Jackson, Billy Woods, Billy Yeager, Daniel Palmer, William Jones, S. E. Burton and N. B. Collins.

Salam Nassar's troupe of Arabian athletes made a sensation with their feats of tumbling and pyramid-building; and Takazawa and his Japanese jugglers, balancers and acrobats were equally successful. The special specialties by

Arthur Deming, Lew Benedict and Marion and Pearl were well received.

William Henry Rice, in his inimitable impersonation of Trilby the Snorter, kept the house in a roar all the time he was on the stage.

There were other performers here last week as well as the minstrels deserving of notice. Gertrude Mansfield, who is growing in popularity day by day, sang several pretty songs. The Zalta Trio did seemingly impossible things on the high wire. Eldora and Norine did some wonderful juggling, the handling of heavy objects being especially clever. Dolan and Lenhart gave their travesty on Trilby with success. Minnie Daly sang and danced neatly, and the same may be said of Rita Durand.

KOSTER AND BIAL'S.—Press Eldridge, the "commander-in-chief of the army of fun," appeared here for the first time last week and made a pronounced hit with his black-face monologue and the songs and parodies which have been heard already at the continuous houses. Josephine Sabel, the international chanteuse, made her reappearance and sang several songs with success. The Vaidis Sisters performed their difficult feats on the revolving trapeze with their bicycle attachment with thrilling effect. Lorenz and Kennedy, the mind-readers, or mental telegraphers, continued to mystify with their peculiar performance in which no words are spoken. The Ali Brothers and the Yokohama Troupe of jugglers showed the difference between the Arabian and Japanese schools of balancing.

Liberty's Neapolitan Troubadours played sweet music on the mandolin and guitar, and sang the songs of their native land in a pleasing way. Duncan's marvelously trained colts did their tricks as cleverly as ever. Mlle. Polaire, the French singer with the slim waist and the wonderful bang, warbled French comic songs in a very chic fashion. Segomer, the ventriloquist, introduced new imitations, and drew new pictures with his crayons. The Bale Troupe of acrobats and bicyclists, who are among the cleverest performers ever sent here from Europe, performed the most difficult feats with the greatest ease.

KEITH'S UNION SQUARE.—Marion Manola-Mason made her first appearance in New York on the vaudeville stage last week, and scored an emphatic success. She looked very well, and sang her songs in a simple, unaffected fashion, and with a sweetness and sympathy which won the hearts of her hearers. The low notes in her voice are as sweet as the cooing of doves. The stage was set in the prettiest way imaginable, and Mrs. Mason must have felt quite at ease amid such pleasant surroundings.

Lew Dockstader repeated his "Grove at Gray Gables" sketch, which brought laughs from all over the house. There is a little too much reference to the children in it, however. Mr. Dockstader could improve this act by introducing more gags of a political nature, and dispensing with the rubber dolls and toys and jumping-jacks. Gilmore and Leonard, "the Irish Kings," repeated their sketch in which spluttering and harelips play such a prominent part. They were very successful in their efforts, and kept the audience in the best of humor.

The Sherwood Sisters presented the sketch which was first made familiar by Bergere and Moore called "The Rival Trilbys." Their singing and dancing were neatly done. The Four Cohans, in "Goggles' Doll House," gave a very pleasing sketch. Miss Cohan rode in on a bicycle in bloomers, dismounted and sang a bicycle song with a very graceful dance. One of the Cohan men won an encore for a step dance, which began very slowly, and grew more brisk as it progressed. The doll business was clever, and wound up the act in good style. Hogan and Spencer did a plantation sketch which had the true flavor of the sunny South. Their dancing was particularly good.

The Valdares did some remarkable single and double work on bicycles. Mr. Valdares' work on the ordinary wheel, riding it without the hind wheel, and also without the fork, and his riding the small wheel, steering it with the backbone, was very fine. The three Davenes did a good acrobatic act. The man who does all the talking in an Irish brogue which is slightly frayed at the edges, ought to suppress himself a little. He keeps too near the footlights. The turn presented by the three Marvelles was very enjoyable, and not a word was spoken during their whole act. Mona Wynn, a little soubrette, did some neat dancing, and sang a song or two. Kissell and Sultana's gun juggling act was too long drawn out.

E. M. Hall, banjoist, Le Roy and Clayton, comedy sketch artists, and De Camo, a juggler, furnished the remainder of the programme.

PROCTOR'S PLEASURE PALACE.—Stuart, the male Patti, filled the vacancy in the programme caused by the non-appearance of the Black Patti. His trills were so well executed that very few regrets were heard at the non-appearance of the dusky songstress. Haines and Pettigill were as successful as usual in their sketch, "The Only Pool Room Open." Nat Haines' brain has not been idle during his trip across the continent and he sprang a number of surprises in the gag line during the week. Fred and Nellie Daly, Transatlantic sketch artists, were applauded for their work separately, and later on for their quick dialogue. Their trick dog, "Finnegan," was of great assistance in helping them to emphasize their jokes.

Cora Routt repeated the success she made the previous week. She has firmly established herself as a favorite with Pleasure-Palace patrons. Billie Barlow gained new friends and continued to charm her old ones with her English songs. Last week was her farewell week in America, and the audiences at each performance showed her, in no uncertain way, that they were sorry she had to go back to M-rrie England. The Two Bostons with their trained pets and their decidedly English humor met with considerable favor. Aranka, Roszika and Birike made new conquests with their Gypsy songs and dances. Touching ballads with stereopticon illustrations established Alonzo Hatch in favor with the audience. Clara Beckwith performed some wonderful feats in the swimming line in a glass tank. The Brothers Soncrant rode on buggy wheels as easily as some folks do on safety bicycles. Those good natured black-faced comedians, The Big Four, banged each other around and won considerable applause. Clara Wieland's most successful song was "The Rolling Boys." The eccentric movements and quaint remarks of Lydia Dreams' dummy brought a good many laughs. The Flying Dillons in their aerial gymnastics were wildly applauded for their daring feats. An amusing comedy sketch was presented by Warren and Howard. Boney and her two companions were as amusing as ever in their elephantine way.

THE BROOKLYN HOUSES.

Hyde and Behman's.

Al Reeves' company is here this week. The bill includes Unthan, Agnes Charcot, Crimmins and Gore, Thompson and Collins, Basco and Roberts, the Judges, the Hiatts, Hunn and Bohel, Charles A. Loder, and C. W. Williams.

Holmes' Star.

Lew Dockstader is chief fun-maker, assisted by the California Trio, Wills and Colling, Sirron and Simkin, Campbell and Beard, the Nelson Trio, Drawee, Thomas and Quinn, Dollie Howe, the Unique Four, and others.

Gaiety.

Nellie McHenry in her new play, The Bicycle Girl, is here this week. The play pleased a large audience on Monday evening.

KILANYI'S GLYPTORAMA.

The most important production of the season so far at Koster and Bial's took place last evening. It is called Kilanyi's Glyptorama, and consists of a series of immense living pictures, shown in a frame fourteen feet high by twenty feet wide.

The number of models employed in the pictures varies from five to twenty-five, according to the subject.

The glyptorama differs from the regular living pictures in many respects. No curtains are used in front of the frame, as the pictures move along like a panorama. The backgrounds are painted and the figures in the foreground are living models. The carriage on which the models are posed moves along exactly in time with the painted background. The mechanism used is of the most intricate nature, and Kilanyi is said to have spent many months perfecting it. It consists of an immense carriage with double steel rails, one above the other, while the platforms on which the scenes are shown are controlled by interlocking switches, worked by automatic gearing.

The list of pictures shown is as follows: "Michael Angelo and Pope Julius II.," "Roman Bath," "Joyous Band," after Bayard; "Moses in the Bullrushes," "Caravan in the Desert," "Slave Market," after Giraud; "Foot Ball," after Overend; "Garden of Love," after Schweinger; "Siege of Vicksburg," after De Thulstrup; "Female Attraction," after Hans Dahl; "The Tourists," "Bay of Naples," "Blue Cave of Capri," "The Deluge" in two scenes, by Kilanyi.

The pictures which found most favor with the audience last evening were "The Slave Market," "The Siege of Vicksburg" and the two Deluge pictures. In the last-named, the light and scenic effects were superb, and the real rain, falling upon the sixteen shapely maidens grouped about on the mountain top, in all sorts of picturesque attitudes, was a triumph of stage realism. Eighty-five persons are employed in the production and it was put on at a cost of \$8,000.

STILL ANOTHER MUSIC HALL.

It is rumored that a company has been formed for the purpose of reopening Koster and Bial's old music hall on Twenty-third Street, near Sixth Avenue. The place will be called La Scala Parisienne, and will be run as a music hall with vaudeville as the principal feature of the programme.

Workmen have been busy about the place for some days past, making improvements and renovating the old hall. No one could be found who knew when the place will be opened, but it will be at no very distant date.

ELEPHANTS TO RETURN TO EUROPE.

It is likely that Sam Lockhart's troupe of trained elephants, which was brought over here by Koster and Bial, will go back to Europe when their tour of the Keith circuit is finished. They eat a good deal, and when the Western managers found they would have to pay their board they figured it up, and found there would be very little left for them. The field will be clear for the George Lockhart troupe, which will tour the country next season, with a big vaudeville company now being organized by F. F. Proctor.

NEW VAUDEVILLE STARS.

The continuous performance is absorbing new persons of prominence from the dramatic ranks every day. The latest accessions to vaudeville are Charles Dickson and his wife, Lillian Burkhardt, who will appear at Keith's Union Square on Dec. 9 in the one act comedietta, The Salt Seller. Dan Daly and Edwin Stevens have grown weary of the hard work and uncertain ghost walking of comic opera and burlesque and will shortly appear in separate specialties at Proctor's Pleasure Palace.

YVETTE GUILBERT COMING.

Yvette Guilbert, the most famous music hall artist in the world, sailed from Liverpool last Saturday by the *Etruria*. She will arrive here by the end of this week, and will begin her engagement at the music hall of Hammerstein's Olympia on Dec. 16. She will remain here four weeks, and will sing three songs in French at each performance. Her salary is \$500 a night.

OLYMPIA'S SUNDAY CONCERT.

The first Sunday night concert in the Olympia Music Hall was given on Sunday in the presence of a large audience. Fritz Scheel, the new conductor from the Guerbehaus, Dresden, made his debut in New York with success. The orchestra was composed of seventy-five musicians, who played during the week in the three Olympia auditoriums. Della Rocco, violinist, Mary Louise Clary and Charles Bassett were the soloists.

VOKES' GARDEN BURNED.

The old Vokes' Garden, next door to the London Theatre on the Bowery, was burned to the ground a week ago last Saturday night. It had been run as a beer garden where a free stage performance is given. The first proprietor was Paul Vokes, who ran the place with great success. George Krause, the present manager of the Imperial, was another man who once ran it and made money. Two weeks Pete Conklin, the old-time circus clown, assumed the management.

GOLDEN IN BELLEVUE.

Richard Golden, the comedian of Old Jed Prouty fame, who has been appearing in a specialty at the vaudeville houses for the past few months, was taken from his home at 42 West Sixty-fifth Street, on Saturday last, suffering from an attack of alcoholism. Golden has appeared several times at Proctor's houses in this city.

THE BLACK PATTI'S ILLNESS.

The Black Patti did not appear at Proctor's Pleasure Palace last week. At the last moment she sent word to Mr. Proctor that she "had a frog in her throat," which persistently refused to budge. She is expected to be thoroughly well by Monday next, Dec. 9, which is the date set for her appearance.

AN ORIGINAL ARTIST.



BESSIE BELLWOOD.

A chat with Bessie Bellwood is like a glass of sparkling wine. She is so full of good nature, good spirits, life and energy that it is impossible for one to have the blues when in her society.

A MIRROR man called on Miss Bellwood one morning last week for the purpose of asking her how she likes America, and a few other questions which foreigners of distinction are supposed to be ready to answer as soon as they arrive in the country.

Miss Bellwood is comfortably settled in a flat at 300 East Fourteenth Street, within a stone's throw of Tony Pastor's, where she is filling an engagement.

Several immense baskets of flowers gave silent testimony to the warmth of Miss Bellwood's reception last week. The music hall queen greeted the man from THE MIRROR with a hearty handshake and a smile, which put him at his ease at once.

After a few remarks, in which the weather was not mentioned once, Miss Bellwood was asked where she was born.

"Where should I be born, but in dear old Ireland?" she replied with a hearty laugh. "Yes, I'm Irish, in spite of my English accent, and I'm just as proud of the old sod as I would be if I had a brogue a foot and a half thick. I was born in Monkstown, near the city of Cork. I was brought up in St. George's, and have lived in London nearly all my life."

"Where did you make your debut?"

"I made my first appearance in a music hall under the most peculiar circumstances. When I was a schoolgirl I used to pass the South London Music Hall on my way to and from school. I was a very mischievous youngster, and used to take a fendish delight in throwing mud balls at the pictures of the performers displayed in front of the hall. Sometimes I use to vary the fun by poking their eyes out with my slate pencil. One day I was caught and taken into the hall and threatened with all sorts of punishment unless I promised to leave off destroying the bills, and I was so frightened that I said I'd be the best little kiddie in the world if they wouldn't have me locked up. From that day, I had my mind made up to be a performer myself, so when I was old enough I was apprenticed to G. W. Cherry, who undertook to teach me all the tricks of the stage trade."

"I made my first appearance at the South London, and devoted myself to the genteel art of singing Irish ballads and sentimental songs. I had a fair amount of success, but was very anxious to raise myself out of the rut, so I kept on the lookout for a good comic song. I got hold of one called 'E's Got a Wooden Leg and a Tall White 'At,' and myself and my brother wrote a lot of patter to put between the verses. The song was a big go from the start, and I determined to stick to that line of business, which I found very profitable."

"Have you traveled much?"

"Well, not so very much. This is my second visit to America. My time is entirely taken up with my engagements in London and the provinces, and I do not find it necessary to trot all over the globe looking for audiences. I may come over next season and make a tour of the States, and even go to Australia, but I have not decided as yet."

"You have doubtless had a great many queer experiences during your career?"

"Oh, yes, I suppose I've had my share. I've had a good deal of fun out of life. One of my favorite forms of amusement is taking down the Johnnies when they get a bit fresh. Many a time I've taken a lead pencil and scribbled on their white shirt fronts just when they wanted to look their prettiest going to a party or something. Another favorite trick of mine was to blacken the tips of my fingers and pretend to be smoothing down their sprouting moustaches, and decorate them in a way to make them look like regular guys. When they get a bit too smart in the halls and address fresh remarks to me I have no trouble in squelching them on the spot."

"There is something I want to say," said Miss Bellwood, with a serious look, "and that is that I don't want people to get a wrong impression of me from my work on the stage. You know I use a great deal of English slang in my songs and patter. I have found to my dismay since my arrival here this time that some of my funniest expressions have an entirely different meaning on this side of the water from what they have at home. If I make any slips or breaks I want to have it distinctly understood that they are unintentional. I am entirely capable of furnishing an entertainment without resorting to such tricks."

"I want to tell you something of my family. My granduncle was Father Prout, one of the cleverest, wittiest men Ireland has ever produced. My uncle, James Mahony, was an artist, who worked with Cruikshank on the illustrations for Dickens's works, and my other uncle, Patrick Mahony, was a war correspondent for one of the leading London papers during the Franco-Prussian war."

Miss Bellwood showed THE MIRROR man an old Irish teapot, which belonged to her great grand aunt. "It has the Skibbereen eagle for a spout, and the harp of Ireland for a handle, and I'm very proud of it," said the singer.

"How long will you remain in New York?"

"About two months. I have hired this pretty little flat, and am just as comfortable as I can be."

VAUDEVILLE JOTTINGS.

Lew Dockstader was out of the bill at Keith's Union Square on Tuesday afternoon last. He was attending the funeral of his brother in Connecticut.

Giacinta Della Rocca, the beautiful Italian who is now a feature of the bill at Hammerstein's Olympia, will make a tour of the Keith circuit as soon as her engagement at the Olympia is finished.

Ludwig Amann, the mimic and impersonator, who has been under the management of F. Ziegfeld, Jr., for the past three years, and is now traveling with the Trocadero Vaudeville, has made a great hit with his latest impersonation. It is an imitation of Wilton Lackaye as Sven-gali.

Among the foreign performers who will appear at Tony Pastor's during the season are Vesta Tilley, Bessie Bellwood, Collie Conway, seriocomic, Lillie Ramsden, transformation dancer, the Sisters Welbycooke, wire dancers, and the comical Oslen.

The Garden of Palms and Oriental Divan, which will be special features of Proctor's Pleasure Palace, are nearing completion, and will soon be thrown open to the public.

William Henry Rice celebrated the fortieth anniversary of his first appearance on the stage during the past week. He feels as young as he ever was, and is good for a number of years yet.

The features of next week's bill at Keith's Union Square will be Charles Dickson and Lillian Burkhart, and the Bale Family from Koster and Bial's.

Alfred Grant, mimic, and general all-round entertainer, who was in the Hoyt forces during the early part of the season, joined Harry Williams' vaudeville company at Newark, N. J., on Nov. 25.

Leo Zanfretta has joined the French Folly Company.

The Eldorado Casino, in Jersey City, opened Nov. 28 with a vaudeville company.

The rumor that Kohl and Middleton, the museum proprietors, had secured the lease of the Chicago Opera House, has proved to be without foundation.

Al Mayer writes that it was he, and not "Alfred Moye," who joined Sam T. Jack's Creoles.

Harry Clay Blaney, the popular comedian, now playing the Old Man of the Sea in Sinbad, and James A. Kiernan, light comedian of Sinbad, will appear at the New York roof gardens next summer in a sketch called Beauty and the Beast. They are clever young men and ought to succeed.

Maude Harvey has been engaged for John Wild and Frank M. Wills' Metropolitan Stars. She will sing "Looking for Dat Bully," "Put Me Off at Buffalo," "My Best Girl's a Corker," and "Oh, Mr. Hinchin."

Canfield and Carleton have just finished playing the Keith circuit for the second time. They have been extremely successful since they started, only eight weeks ago. When they closed with the Little Truck company they made up their minds to try vaudeville, and are highly pleased at the result. They have a very tempting offer to go to London, and will probably sail in a month or so.

Joseph Lawrence, of the Sims Vaudeville company, had a narrow escape from death on Thanksgiving night. He was attacked by a barber who had suddenly lost his mind, and was badly cut. Frank Ott, who was being shaved by the barber at the time, is thanking his stars that the maniac did not take a notion to sever his windpipe.

The programme at the Sunday concert at Koster and Bial's included selections from the works of many popular composers by Kerker's orchestra, solos, duets and choruses by Liberty's Neapolitan Troubadours, and songs by the Aeolian Trio and Josephine Sabel.

It is said that an Eastern manager has leased the Tennis Theatre in Chicago, which closed a short time ago, and that he will reopen it as a music hall.

Several of the attaches of Sells Brothers' Circus have been jailed at Albany, Ga., charged with larceny. They were arrested at Americus at the instigation of a countryman, who declared they had flim-flammed him out of \$78.

The chief officer of Proctor's Pleasure Palace, Dennis Cleary, was arrested on Thanksgiving Day, on complaint of the Fire Department, for allowing the theatre to be overcrowded. It was proved at the examination that Mr. Proctor had stopped the sale of tickets several times during the day, in order that the safety of his patrons might be assured, and Cleary was discharged.

Oscar Hammerstein has begun preparations for the production of an elaborate ballet in the Olympia. It will not be done until Yvette Guilbert has ceased to warble her ditties.

William F. Denny is one of the best of character vocalists. During a recent engagement at Keith's he had to sing at least five songs at each performance.

"Tom," the stage cat of Koster and Bial's, was squeezed to death last Friday, during a rehearsal of Kilanyi's Glyptorama. With the proverbial curiosity of his species, he ventured too near the big rollers on which the scenery was being rolled, was caught, gave a feeble mew, and the rest was silence. When the scenery was unrolled, poor Tom was found. A stage hand slid him into a crack between two flagstones in the yard.

Four rows of seats of seats have been removed from the back part of the orchestra in the Olympia Music Hall. This makes the promenade fifteen feet wider than it was, and gives the standees more elbow room.

B. F. Keith presented each of his employees with a turkey on Thanksgiving Day. Over 500 birds, weighing nearly 5,000 pounds, were distributed at his four houses. The colored children at St. Benedict's R. C. Home at Rye, N. Y., also had a turkey dinner at the expense of the continuous performance originator.

The Manhattan Concert Hall, Theiss' Alhambra, on East Fourteenth Street, has been turned into a music hall. It was opened last week with a programme of music and specialties. The place is now known as the Manhattan Concert Hall.

The gross receipts on Thanksgiving Day at F. Proctor's four theatres—two in New York, one in Albany and one in Hartford—were \$13,750.

Lew Bloom, the tramp impersonator, has been added to the bill in the music hall of Hammerstein's Olympia.

John Higgins, the English jumper, met with a serious accident during a recent engagement at the Orpheum, Los Angeles. While making his standing jump over a horse, the animal reared, causing Higgins to fall. His right leg was fractured. It will probably be some time before he can resume work.

Three performances were given by the May Russell company at Providence on Thanksgiving

ing Day. At the morning performance a wedding occurred on the stage, the contracting parties being Annie Waltman and Arthur T. Gorman.

Frank's Imperial Theatre and Roof-Garden, of Atlanta, Ga., is one of the best high-class vaudeville houses in the South. The best of vaudeville artists and combinations appear here. Manager B. W. Kleibacker has open time for people with clever specialties.

"If It Wasn't for Mollie and the Baby," Mrs. A. L. McMillan's ballad, is being sung with success. The author has received a letter from Vesta Victoria, who promises to add the song to her repertoire. She will sing it in England upon her return.

An Indian Prince who came over in the steamer with Bessie Bellwood took a box at Tony Pastor's on the second night of her engagement. He attracted a good deal of attention as he sat dressed in full regalia, with an immense white turban on his head. When Bessie saw him she cried out "Ah! there he is; isn't he a prime lot? Me mother always told me I'd marry well, and I believe she was right." The Prince sat without a smile on his face, and when the singer had finished her remarks, he threw her a big bunch of roses.

Sandow, the strong man, is getting stronger every day. Last year he used to lift 600 pounds with his finger, and this year he lifts 750. His harness lift, which was formerly 5,800 pounds, is now 6,100. He spends all his spare time on his wheel, and says he finds the exercise quite the thing to keep him in the best possible condition. He and Mrs. Sandow learned to ride while they were in Chicago this Fall.

Haines and Pettingill have just returned from a successful engagement of six weeks in Los Angeles and San Francisco. They received \$2,500 in gold and transportation both ways, which Nat Haines says is "the largest amount ever paid to a team of mokes for an engagement of this kind." They are re-engaged for next Fall on the same terms.

F. Ziegfeld, Jr., manager of the Trocadero Vaudeville, dropped into THE MIRROR office one day last week. He reports that his company is doing a tremendous business.

Al Neumann is the sole representative of the Neapolitan Troubadours now appearing at Koster and Bial's, in this city, and all communications as to booking this attraction should be addressed to him. De Koven, in speaking of these clever singers in the Sunday World, said: "The Neapolitan Troubadours gave a most distinctive touch of local color. Apart from the fact that their voices are more than usually pleasing in quality, these Troubadours sing with all the swing and verve so peculiar and essential to the character and spirit of the music they interpret."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At Hopkins' South-Side Theatre the S. R. O. sign has been exposed every night for the past week. Last week's show was a good one. The star was Pearl Andrews in imitations of well-known stage people. Her work was of a high order and decidedly entertaining. Olla Havden received an ovation. She is a great favorite. Sharp and Platt, La Porte Sisters, Hayden and Healdston, Lina MacCraw, Howe and Seymour, Gilmore and Rachel, and the stock co. in The Stowaway made up the balance of the excellent performance.

Hopkins' West-Side Theatre.—An extra bill was arranged for Thanksgiving week. The favorites, Melville and Stinson, were as pleasing as ever, and Hughey Dougherty was immensely entertaining. Others in the bill were Baker and Earnhart, Holden and Hawley, Myers and Moran, Mabel Lewis, Morton Powers, and the stock co. in Harry Jackson's drama, Life in London. Lyceum Theatre and Music Hall.—Jack's Big Extravaganza co. played to immense audiences. The co. in performance opened with a burlesque, The Bullfighter. A burlesque on the Salvation Army was among the funny things introduced, little Kitty Palmer making a hit. The olio opened with living pictures, new in design, followed by Phillips and Robinson, the Brothers La Moine, and Evans and Hoffman. Kitty Palmer, the graceful dancer, was artistic and winsome. Clements and Barnes held their own in a negro sketch. Manager Grenier's pretty house is becoming very popular.

The Casino: A big continuous programme was given by a co. of well selected performers, showing that Manager Mace Edwards is keeping faith with the public, engaging none except performers of repute. The following appeared: Neelan and Raymond, Nelson three, Morrissey and Rich, Howard and Bland, and Page. Davenport Sisters, Attie Spencer, Dryden and Page, French Harrison, Frank Murphy, Altimato's Royal Javanese troupe, Harrigan and Black, Sweeney and Walford, the Nevada Sisters, and Mlle. Francini Ballet. Business good.

Dockrill's Winter Circus: A very good performance was given to rather meagre attendance; there were some very deserving acts presented that merit special mention. Among them were: La Petite Martha in a wire act that was really clever; the Martinetti Family, Josie and Willie Marks, Captain Holman and Mlle. Adela, Rose Dockrill, Cornelia Brothers, M. Henri Larousse, in his startling dance; and some rather funny antics by James R. Adams and W. West. The former is a brother of the famous clown, George H. Adams. The water carnival was omitted; this was the entertaining feature during Mr. Hall's reign, and its absence is sorely missed. The finale that was presented hardly replaced it.

Sam T. Jack's Opera House. Harry Montague and a co. of artists gave the same bill as the week previous; Emma Warde, Carrie Duncan, Harry Cushman and the other favorites all appeared.

At the Olympic. Weber and Fields' Own co. moved over to the south side, and drew the largest houses of the season. Billy Emerson, Lottie Gilson, James F. Hoey, Sasey and Birbeck, Acme Four, and Marietta and Belmont. The other artists who appeared in conjunction with the co. were Howley and Doyle, Mons. Nizarra, Rowe and Rentz, the Two Murrows, Ella Morris, Ben Mowatt and son, and the Ferguson Brothers.

The Orpheum was well patronized and a co. of merit appeared including Gertrude Cochran, Arthur, Selton and Deagle, Lillian Perry, Conchita, Robert Harrison, Hogan Sisters and J. B. Shaw.

A big co. appeared at the Park Theatre in specialties that drew satisfactory houses all the week.

Kohl and Middleton's museums were packed throughout the week, excellent shows occupied both stages.

Frank Bush, many years identified with the vaudeville stage, appeared with success in the farce comedy, Girl Wanted, at the Alhambra Theatre.

Primrose and West's Big Minstrels are appearing this week, 1-7, at the Grand Opera House. The favorite George Wilson is with them.

Frank Logan, the genial agent of Sam T. Jack's Extravaganza co., has been spending a few days in Chicago.

Banks Winter, the well-known minstrel singer, has organized a minstrel vaudeville co., and will give a performance at the Lincoln Theatre, Dec. 6 (afternoon).

John Muir still occupies the position of treasurer of the Lyceum. He has been with Manager Grenier for a number of years.

Ed Morris is now stage manager of Sam T. Jack's co. playing The Bull Fighter. He also plays one of the principal comedy roles.

Robert McCleery and Thomas Fitzpatrick's testimonial at the Chicago Opera House, Sunday, Nov. 24, was a great success. Among the volunteers were Frank Cushman, Joe Choyinski, Frank Mayo and others.

HART, EAST.

PHILADELPHIA, PA.—Thanksgiving week at our three theatres attracted the largest business of the season, in fact, they were crowded at every performance. The superior attractions drew the public who patronize vaudeville in preference to the histrionic art.

This week at the Auditorium a new co. Carman's Royal European Vaudeville, the principal foreign artists being Mlle. Fionne, eccentric; Tina Carr, impersonator; Four Titled dancing girls; Newton; the Wiltons; acrobats; Walter Stanton and Henri Carman. The American

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FOREMAN AND WEST

Weeks of Dec. 22, 23 and 30th Open.

310 E. 14th ST., NEW YORK CITY.

performers are Smith and Campbell, Fisher and Crowell, Manhattan Four, Geo. W. Kain, and Frank Girard in a lengthy, well-selected programme to large patronage. Harry Morris' Entertainers follow 9; The New Night Owls 16.

Another big bill at the popular Bijou Theatre, presenting new features that attract the masses, thus accounting for the immense business. Marion Manola-Mason, the operatic prima donna; Dunbar Trio, aerial gymnasts; Carson and Hubert, expert clown acrobats; M. and Mlle. Bruet-Riviere, the Brothers Dantes, Cohen Family, the Kinsners, Lowry and Francis, Harry Thomson, the Mayor of the Bowery, Dowley and Harrington, Morrissey and Rich, farcical entertainers, the special features.

At the Lyceum Theatre a variety bill, headed by John W. Kelly, an also-a pugilistic entertainment, headed by Peter Maher and Jim Hall, a very strong combination, to the capacity of the house.

SAN FRANCISCO.—The attendance at the Orpheum this week has been rather light due to the lack of novelties, with the exception of James and Lulu Allison. The bill is the same as last week, and has had but very few new features for the past month. However, commencing with next Monday night, a number of new artists will appear. Les Trois Treves Mathias, pianist; the Judge Brothers, acrobats; Mlle. Marley, vocalist; Sade Alarabi, equilibrist, and Alice Johnson, soprano.

The People's Palace seems to enjoy popularity and for a free entertainment is above the ordinary.

Tillie Morrissey the popular vocalist arrived from the East last week after a brief visit to relatives.

A proposition was made Manager Gustave Walter of the Orpheum by a syndicate to purchase his interest in the Orpheum for \$50,000. The offer was refused.

Cad Wilson, of "such a nice girl too" fame, has been engaged by the management of People's Palace.

H. P. TAYLOR, Jr.

ST. PAUL.—At the Olympic Theatre week of 24 the regular co. presented Irish Ambition with a good cast; the play took well. There was a good line of specialties presented, opening to a large attendance. Entertainers: Nellie Tison, Alice Bernick, Ivy Moss, Allie Burnett, Nellie Onetta, Ed Markey, Jim Morrison, J. Dehauer, Billy O'Rourke.

At the Rodage Concert Pavilion the regular co. presented an attractive programme week of 24 opening to good houses. May Day Fight at Shantytown was presented with a strong cast giving general satisfaction, also a fine line of specialties. Entertainers: Maggie Christie, Lottie Ellis, Laurine Prada, Joe Cramer, Pete Smith, Prince Paul, Deronda.

KANSAS CITY, MO.—The bill at the Winter Circus now running at the Gillies was an exceedingly strong one. Nov. 25-30, and included the following acts: Dolly Burton, the trick riding dog; the celebrated talking Moody Cooke, champion bareback rider, in a comic pantomime; Shepherd and Shepherdess; Senor Mendota, contortion act on Spanish rings, assisted by Cunningham and Lorge; Maritza Sisters, aerial queens; Albert Johnson, England's hurricane horse rider; Madame Garcia, the celebrated Egyptian snake charmer; and Little Edna, the nine-year-old child bareback rider. Next week, high-class vaudeville, without the circus surroundings, will be the attraction.

At the Novelty Theatre the list of performers 25-30 included the Brakens, the Wolls, Bruns and Nind, Mike Whalen, Carrie Bennett, the Kherens, and Dora Menzies; and for the following week the bill will include the Silvers, Mike Whalen, Carrie Bennett, Professor and the Wolls.

PROVIDENCE, R. I.—The May Russell Burlesque co. proved an excellent attraction at the Westminster Theatre Nov. 25-30, and a good vaudeville and burlesque programme was given. The whole co., headed by Marie Rosette, opened the entertainment, appearing in a bright piece entitled A Warm Reception. In the olio were seen Cunningham and Staley in a sketch and Dixon as the three Kubes. Kitty Clements as the color; the Rosely Brothers, Irish comedians; William H. Gould, monologues and parodies; and Josie Love formance closed with a musical travesty entitled Tar and Ta Ta. Sam T. Jack's Creoles 27.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager). Harry W. Williams' Own co. 25-30. Gertrude Gilson, sister of Lottie, McAvoy and May, and Felix and Cain, were among those who contributed to the general merrymaking, which concluded with the

H. C. RIPLEY.

A SONG AMONG A MILLION,
"If It Were Not for Mollie and the Babies."

A Beautiful Sentiment;
A Charming Melody.

You Just Ought to Hear Bill Nye Sing It.

III.

If I would stay with you all night, boys,
She'd meet me at home with a smile;
She never is cross or unkind, boys,
That's why when I've stayed here awhile—

Ask your music dealer for a copy, or send direct to address below. It's a takin' song, and will grow on you like a bad habit.
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PHOTOGRAPHS

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laughing travesty, "Nothing's Too Good for the Irish." City Club 27; Rose Hill English Folly 9-14.

Messrs. Scribner and Smith, managers of the Williams co., reports that this season has been a very prosperous one with them.

BOSTON, MASS.—Keith's: The Lockhart elephants are retained as the principal feature of the bill. The other performers are O'Brien and Havel, A. O. Duncan, Ed. M. Fawcett, Romolo Brothers, Ottilie, Bert Poole, the Almonds, Horwitz and Bowers, Bernard Dyllan, Wood Sisters, E. M. Hall, George Evans, McCarthy Reynolds, Quaker City Quartette, John R. Hasty, Franklin and Madell, the Venturini.

Howard: Troja continues to please with her songs, and the Kraly's ballet is still on the boards. The other features are: Richmond and Glenroy, the Valdares, Glynn, the Duccrows, Cooke and Clinton, Thomas Leanza, Gussie Hart, Verie Hudson, the Burtons, Minnie Cline, Billy Jackson, May Bryant, Ed. Sincum, and Howard Comedy co.

Grand Museum: N. S. Wood is playing The Boy Detective. Following is the olio: The Edisons, Grace Milburn, Whitten Sisters, J. H. Graham, Maud Ditty, Arthur Leon, John Phillips.

Palace: The May Russell Burlesque co. is here this week with the following additional performers: Photo, Dixon, Bowers and Dixon, Cunningham and Staley, Marie Rosette, Annie Waltman, Love and Lamont, Rosely Brothers, Devere and LeChair, William H. Gould, Kittle Clements, Charles H. Dawley, and Helen Bates.

Austin and Stone's: William Ford, the traveler, the juggling girls of Tokio, and the following people are in the bill: Halsey and Jarvis, John Edgar, Stanley and Scanlon, Leoni and Siewon, Cogan and Bacon, Ray-Carlo and Rand, Mullane and Lincoln, Ed Rogers, M. and Mack, Stowe Brothers, Ray and Morton, and Ada Lawton.

Lyceum: The attraction this week is Alfred E. Aaron's Gaiety Burlesque co.

JERSEY CITY, N. J.—Business remains large at the Bon Ton Theatre, and the following people are in the bill: Halsey and Jarvis, John Edgar, Stanley and Scanlon, Leoni and Siewon, Cogan and Bacon, Ray-Carlo and Rand, Mullane and Lincoln, Ed Rogers, M. and Mack, Stowe Brothers, Ray and Morton, and Ada Lawton. The attraction this week is Alfred E. Aaron's Gaiety Burlesque co.

Address Star Theatre

MIRROR INTERVIEWS.



From a photograph by Morrison.

Wilton Lackaye.

Wilton Lackaye, alias Svengali, has reached the starring period of his career—that is, he is to star next season. Meanwhile he will fill in his evenings hypnotizing Tribby for public wonderment and applause, and incidentally for the largest salary paid to any leading man on the American stage.

His success as an actor is by no means the result of phenomenal luck, but is due to application, perseverance and exceptional experience and training in a wide range of parts, which will be made obvious in the following interview. In complying with my request for a biographical outline of his career, Mr. Lackaye said:

"I am of American parentage, and was born in Loudoun County, Virginia. My early inclinations were to enter the priesthood. After receiving an elementary education, I was sent for two years to college at Ottawa in Canada, and then for four years to the Georgetown University. Owing mainly to my elocutionary proclivities, I suppose, I received the nomination for the propaganda at Rome. This is, as you know, the Societas de Propaganda Fide, charged with the management of Catholic Missions."

"And how did you happen to become an actor instead of a priest?"

"Because I became stage struck. My father came on to New York with me to take me to Havre. The steamer wasn't to sail for several days. So I had the opportunity to see Emeralds at the Madison Square Theatre. That proved my downfall. After the performance I informed my father that instead of becoming a priest I intended to go on the stage. You can imagine his consternation. He suggested that a padded cell was more in the line for a chap who could change his mind in regard to a vocation in ten minutes' time. The upshot was that he took me back to Washington, where I began to study law."

"And didn't go on the stage for the time being?"

"No, but I gave vent to my histrionic aspirations by joining an amateur organization in Washington known as the Lawrence Barrett Dramatic Association. For reasons best known to the members they elected me president, and as such I was introduced to Mr. Barrett, who attended one of our rehearsals while he was playing in Washington. He seemed to fancy my work at rehearsal, and offered me an engagement in his company for the following season."

"Which you accepted?"

"Of course, with eagerness and alacrity. But my histrionic star did not shine with any degree of splendor. My first part was as one of Paolo's friends in the production of Francesca da Rimini at the Star Theatre, New York. The best role entrusted to me during the season was Salario in The Merchant of Venice. However, I became sufficiently well known to have secured an engagement with a fair salary for the ensuing season, if I had cared to hire myself out to the best pecuniary advantage. Instead I decided to accept an engagement with Fanny Davenport at half the salary I might have earned elsewhere, as I hoped to learn something and set a comedy repertoire experience. The best part I played that season was Claudio in Much Ado About Nothing. I was also cast in Fedora, As You Like It and other plays."

"Did the New York papers pay any attention to you?"

"No, they ignored me. During Miss Davenport's engagement at the Union Square Theatre, I believe, I was referred to by just one New York paper—and to the effect that 'one Mr. Lackaye played the part of Claudio.' However, I succeeded in attracting some attention from metropolitan managers, and I was consequently engaged to personate Robert Le Diable in Allan Dore, Leo in She and Gougeon in Paul Kaurvar—all New York productions."

"What production of She do you refer to?"

"To William Gillette's version which was produced at Niblo's in 1887. We rehearsed the piece during Thanksgiving week, and as there was, of course, no opportunity for rehearsal at Niblo's on Thanksgiving Day, several of us decided to get up a company of turkey actors and play a piece called Dollars and Dimes at Bridgeport. The heroine had to wear four handsome costumes. So we engaged an ambitious amateur as leading lady, as we couldn't find a professional actress who was willing to expend \$200 or \$300 on her wardrobe for a run of two consecutive performances. Would you like to hear about the ludicrous incidents that occurred in connection with our Thanksgiving matinee?"

"Proceed."

"The first bone of contention was when the subterfuge discovered that the ingenue was billed to sing a song. So to appease the lady we had to add a line on the programme stating that the subterfuge was engaged by special permission of the managers of New York. We none of us had studied our lines very carefully, the comedian, whose part it was, answering us that he could pull it through, as he knew the play backwards, and I presume that is the way he must have been in the habit of playing it. Geo. Fawcett, who played a character part, had to establish the plot, so to speak, in the first act. But instead of doing this he absolutely destroyed the plot by cutting out all the lines that had any reference to it. I played the part of the villain. In the second act the comedian and I finished a long scene, but when the cue was given for the entrance of the leading lady she was not forthcoming. Somebody rushed to her dressing-room and told her the stage was waiting. She replied: 'It will simply have to wait, as I couldn't think of going on this way.' So the comedian and I had to improvise something awaiting her

ladyship's arrival on the scene. Our dialogue was on this order:

COMEDIAN: Won't you listen to me?

VILLAIN: Not another word! I told you but a few months ago that I wouldn't listen to you.

COMEDIAN: But I should think that you might listen to an old servant.

VILLAIN: What do I care for an old servant. You did your work and got paid for it, didn't you?

COMEDIAN: I shouldn't think, sir, that you'd be so hard hearted.

"And so forth, ad lib. for ten minutes, until our ambitious amateur came on in an elaborate costume with eighteen-button gloves, etc."

"And didn't the audience suspect that there had been a hitch in the proceedings?"

"Not apparently until our improvised scene was all over, when a Boston newspaper man, who happened to be in Bridgeport, and occupied one of the proscenium boxes, began to applaud and shout 'Encore! Encore!' This caused a laugh all over the house, and even the musicians tumbled to the situation. Then the entire audience began to applaud and demand an encore. It was a very serious moment, and we were in imminent danger of being gayed. Rising to the occasion I stepped up to the footlights, and said: 'Ladies and gentlemen, I thank you for this evidence of your appreciation. We should be glad to repeat this little scene, but owing to the length of the performance we shall have to defer it until this evening. Allow me to remind you that the doors open at seven, performance at eight.' That speech saved the matinee, and there was no other contretemps. The ambitious amateur, after those two memorable performances, retired to the privacy of domestic life, taking her costly costumes along with her."

"After this little sideshow, suppose you continue the record of your regular engagements."

"Where did I leave off? I told you about being in the Paul Kaurvar cast, didn't I? After that I played a season with Rose Coghlan as Saviani in Jocelyn and Sir Charles Pomander in Masks and Faces. In the Spring I was engaged by Minnie Maddern (now Mrs. Fiske) to play the farcical comedy role of Don Stephano in Featherbrain. I made somewhat of a hit in the part, which gave managers generally the impression that I was cut out for an eccentric comedian, and the only parts offered me for some time afterwards were in that line of work. Fortunately, I had signed to play the part of Haverhill in Shenandoah for the following season, so it didn't make any difference what they thought. Previous to appearing in Shenandoah I acted the part of Gilchrist in Bootle's Baby at the Madison Square Theatre."

"Were you not generally ranked by this time as a character actor?"

"Possibly! But I claim that every actor deserving to rank as such must necessarily be a character actor. To merely exploit your own personality in one play after the other is not acting. It is self-evident that the actor must differentiate the manner, voice, gestures, temperament and all other peculiar characteristics of each type he endeavors to produce. A change of make-up and costume is merely an external differentiation, and is of no avail, unless the actor can sink his individuality and offer an artistic and lifelike reproduction of the character he is supposed to portray. After I had obtained a fair start in the profession I made up my mind that I would be an actor and not a barnstormer, and in order to accomplish this I knew that it would be necessary to avoid playing a single role for a whole season on the road."

"And did you follow out that policy?"

"Yes, at considerable personal and pecuniary sacrifice at first. As I was not a member of a New York stock company, I accepted all sorts of engagements in new productions in order to obtain experience in a wide range of parts. This often compelled me to rehearse one part while acting another. For the first two years I had to work for the barest kind of living, and many weeks I went without any pay whatever. Frequently my salary was eaten up by the costumes I had to furnish, and I generally ended the season in debt. But most of the fellows who thought me foolish at that time for refusing a steady salary on the road are still edifying one-night stand audiences in subordinate roles at subordinate salaries. Those same fellows now call me lucky, but they don't stop to consider the sacrifice I made at the outset of my career in order to acquire the requisite equipment and experience to earn my present salary."

"How long were you a member of Augustin Daly's company?"

"Only a few weeks. To oblige Mr. Daly, I played the part of De Noirville in Roger La Honte at Niblo's. Then I was given the role of O'Donnell Don in The Great Unknown production at Daly's. I was perfectly satisfied with the role, but after I had been playing it a week I was cast for the part of Oliver in As You Like It, which was to be the succeeding attraction. I considered this a violation of my contract, which contained a clause stating that I was to play leading serious business. So I threw up the engagement."

"What were the principal productions in which you participated—exclusive of those you have already cited?"

"Well, that somewhat taxes my memory, I have been cast in so many plays. Among others, I appeared as Sir Barton in My Jack; the Russian in Colonel Tom; Latour in The Dead Heart; Jack Adams in Money Mad; Barillas in The Pemberton; Jim Currie in The Canuck; in the title-role of both Dr. Bill and Nero; Steve Carson in The Power of the Press; King Louis in Pompadour; Perrin in Mr. Wilkinson's Widow; and Jefferson Stockton in Aristocracy."

"In what plays did you appear while a member of A. M. Palmer's stock company?"

"I was in the respective casts of Lady Windermere's Fan, The Dancing Girl, Saints and Sinners, Alabama, Jim the Penman, A Woman's Revenge, The American Heiress, Price of Silence, The Transgressor, New Blood, and The New Woman. After that I acted the title role in The District Attorney at the American Theatre. Then followed the production of Tribby in Boston, where I was the first to reproduce Svengali on the stage. The New York production at the Garden Theatre followed shortly afterwards."

"Did you anticipate the hit you made as Svengali?"

"No! I thought Svengali a good part, but didn't think it would be considered as much of a star part as Tribby. When we were rehearsing Tribby I told the stage manager that the part was all right for two acts, but that after that it went to blues. So I asked to be allowed to introduce the death scene effect at the end of the third act. Originally Svengali faced the audience throughout the scene. I make him turn his back to the audience, so that when he is dying they see the ghastly pallor of his face for the first time. This proved a startling climax. The idea of introducing Svengali as a living picture in the last act is tawdry, and originated with Beerbohm Tree. The Living Picture effect was only introduced for a few performances at the Garden Theatre, and then withdrawn as it proved unsuccessful."

"Have you selected any of the plays you will star in next season?"

"Yes, I've accepted a hypnotic play by Charles Klein called Dr. Belgraff. I have chosen this play in preference to others that have been submitted to me, because hypnotism is a new motive on the stage, and I really believe in its power. I shall play the title role in Dr. Belgraff, and I think it will prove an effective character part, at least I hope so."

Then Mr. Lackaye suggested that we adjourn to the Lambs' Club, as he was tired of talking about himself. And as it was Svengali's will, I had to obey.

A. E. B.

SAID TO THE MIRROR.

HENRY SIMON: "On reaching Chicago from St. Paul was surprised to find a report had been circulated that the At Fort Bliss company was stranded. Please deny the rumor. We left St. Paul paying all indebtedness, and are now here in Chicago preparing for our opening at Haylin's Theatre on Dec. 8. We will have a new route, amply backed, managed by a man of experience and trust, and there is every reason to believe that At Fort Bliss will soon enjoy a new lease of life."

CHARLES DICKSON: "My venture into vaudeville will be an experiment only. If it succeeds I may stay in that field. If it fails I shall quit it at once. I fully intend to star again, as I have several new plays. If I don't stay in this vaudeville business I shall probably organize and go out immediately."

H. S. MITCHELL: "I received seventeen answers to my 'ad' in THE MIRROR and as many personal letters from friends who did not know my address, most of them coming before the copy of your paper containing the 'ad' reached me; so you see what an announcement in THE MIRROR does."

HARRY CLAY BLANEY: "Enclosed please find money order in payment for my yearly card in your paper. I cannot tell you how pleased I am with THE MIRROR. I think the expenditure of \$100 for advertising the best I have ever made."

HENRY GREENWALL: "Attractions that have played or that are now playing the Greenwall theatrical circuit express their satisfaction with the pecuniary returns, the beauty of the theatres and the regard for the comfort of the actors. The strongest attraction that has visited the South this season on its second visit to Atlanta recently appeared in the new Lyceum Theatre to its capacity, whereas on its first visit a few weeks previously at another house it played to light business. This speaks volumes for the popularity of the Lyceum and its management. The Grand Opera House at New Orleans is doing the largest business in its history."

ALFRED AYRES: "I fully agree with the opinion that seems rapidly becoming general, that Minnie Maddern Fiske is a wonderfully clever player. In my judgment, Mrs. Fiske deserves the position as an actress that she seems destined soon to attain. She is quite unlike anyone else we have on our stage. The only player I can think of that in any considerable degree resembles her is Duse, whose equal she is, for anything I can see. I am confident that Duse could not play the two parts I have seen Mrs. Fiske in any more skillfully than Mrs. Fiske plays them. Indeed, I don't believe anyone could get more out of the parts of Nora and Marie Deloche than Mrs. Fiske gets out of them. One must know a good deal about the actor's art fully to appreciate Mrs. Fiske's exceeding deftness."

WALTER HUDSON: "The new Avenue Theatre in Pittsburgh has been successful to a degree that must be highly gratifying to Harry Davis, the projector of the enterprise. Since the first performance was given on Dec. 11 the theatre has been crowded day and night. The entertainment includes an opera company and a fine list of vaudeville entertainers. Pittsburgh is at present in a most flourishing condition. The new Grand Opera House has broken its record for large receipts, a fact which can be attested by many attractions that have thus far appeared at the house this season."

AMONG THE DRAMATISTS.

W. H. Power will produce a play by E. H. Kipper, entitled Shannon of the Sixth. The locale is India.

John Hlavacek's three-act Napoleonic play, The Master of the World, is a comedy, with the scene laid in the Tuileries.

Isaac Henderson, author of the novels, "The Prelate" and "Agatha Page," has written a romantic play of the sixteenth century, and it is said that Henry Irving, who has highly commended it, may produce the drama.

William F. Smith has written a three-act comedy, Fogarty's Reconciliation, which will be produced by the Jerome Lyceum Dramatic Club of Holyoke, Mass.

Dan McCarthy's new play, The Greenhorn, will be produced after the holidays.

Blighting a Bud, a curtain-raiser by Charles Floyd McClure, is soon to be presented for criticism by the pupils of the Chicago School of Acting under the direction of Hart Conway.

James N. McCarthy, of Jersey City, N. J., has written a play entitled A Boulevard Beauty.

The name of the play written by Anthony Hope and Edward Rose for John Drew is A Man in Love.

Sutton Vane and Arthur Shorley have been in Paris the past four weeks collecting material for a new drama on which they are collaborating. It will be produced in America by William Calder, who holds the American rights.

Arthur Shirley will collaborate with George R. Sims on a new melodrama for the Adelphi Theatre, London.

Paul Bourget is writing a one-act play in prose for the Comédie-Française. It is entitled The Screen.

John A. Stevens has written a new play, called Day of Reckoning, an American drama of national life and character. Mr. Stevens will himself play a broad comedy part when the piece is put on next season.

Alphonse L. Collier, of Pittsburgh, Pa., has written a play, The Electrician, which will be produced by the Young Men's Dramatic Club, at Mount Carmel, Pa.

MUSICAL NOTES.

Fannie Bulkely Hills, the charming musical daughter of Mrs. Anna Bulkely Hills, has done a very sensible thing by entering the chorus of the Metropolitan Opera House in order to study the technique of the stage, familiarize herself with a range of operas and to watch the methods of the great vocalists at present in New York. Miss Hills is the possessor of a sweet sympathetic voice which she is cultivating under competent masters.

The Seidl Society of Brooklyn may this season be forced to give its concerts without the direction of its patron saint, Herr Anton Seidl. He is under contract to Abbey and Grau, who, it is said, cannot spare his services from the grand opera season.

CUES.

Charles Kent is rapidly recovering from a dangerous surgical operation which he recently underwent.

Norcross and Henderson write that the standing room sign was hung out at a quarter before eight for Minerva Dorr in Niobe at the Burtis Opera House, Auburn, N. Y., on Thanksgiving night.

Florence Bindley in The New Captain's Mate on Thanksgiving Day at Columbus, O., faced two immense audiences. Both afternoon and night were entirely sold in advance.

Rhea is very successful this season in her new play, Nell Gwynne.

The Katie Emmett company recently met with serious loss through the burning of one of their special cars containing scenery, horses, fire engine and the company's baggage. At the time of the fire the company was en route between Jamestown, N. D., and Livingston, Mont. Miss Emmett has returned with the entire company to Chicago, where they are preparing for a new production. Four weeks' time had to be canceled, but the play, An American Boy, will be staged in an even more elaborate manner than before.

Sheridan's comedy of The Rivals was given last Wednesday by the Garrick Club of the University of Philadelphia. The work of the collegians was praised by the Philadelphia papers as extremely creditable.

George L. Harrison, who has been associated with Walter Sanford for several seasons, and who had the management of Niblo's during Mr. Sanford's tenancy of that house, will be the representative of Sanford's Theatre when it opens. Mr. Harrison is well fitted for the post, and his many friends will be glad to hear of his appointment.

A new opera, the Patriots, has had a local production at Atlanta. It is the work of Messrs. Adler and Carter of the Atlanta Gridiron Club. The finale of one act is the Battle of Bunker Hill.

W. H. Powers' new romantic drama, Shannon of the Sixth, by Edward E. Kipper, is to be one of the biggest of next season's productions. Two cars will be required to transport the scenery.

Manager George A. Dickson, of the Grand Opera House, Indianapolis, was so pleased with the performance of For Fair Virginia that he sent the following telegram to the manager of his Dayton house, where Mr. and Mrs. Whytall were to play on Thanksgiving night, with the result that the house was completely sold out before the doors were opened:

In the past ten years we have given our personal endorsement to comparatively few plays. We cannot refrain, however, from sending word to you, and through you to the Dayton public, of the Thanksgiving theatrical treat in store for you. No play in years has so impressed Indianapolis as Mrs. Whytall's For Fair Virginia, which was seen here at the Grand last night, for the first time. It is superbly acted and staged, and the play itself is among the strongest of recent years. Five and six curtain-calls after each act marked the opening night here. It is a great performance.

Jessie Carlotta Mack, mezzo-soprano, returned to this country by the Campania from Paris, where she has been studying under M. Dele Sedie.

The number of contracts made with out-of-town managers for representation by the American Theatrical Exchange is double that of any previous year. Representative houses in all the large cities are on the books of the Exchange. A number of New York successes have placed their bookings for the rest of this season and for 1896-1897 in the hands of the Exchange. The attention given to the booking and open-time department has made local and traveling managers feel that the services of the American Theatrical Exchange are indispensable to their interests.

Hanford, Spencer and O'Brien appeared at the Grand Opera House, Carbondale, Pa., two performances Thanksgiving, to \$748. Received ten curtain calls. Christmas and New Year's are open at this theatre. Address Dan P. Byrne, manager.

Louis Glover and Beatrice Glover, through their counsel, Colonel J. F. Milliken, attached the scenery and properties of The Sign of the Night company, at the Standard Theatre, on Saturday evening, for back salaries amounting to \$100.

Charles E. Grafwin has made a hit as Bob Tickets in A Railroad Ticket.

Hattie Schell Tracy, after a retirement of two years, will return to the stage, her husband, a prominent Massachusetts physician, having died. Her latest engagement before her retirement was with the Manola-Mason company.

The success of the Lyric Theatre in Hoboken under Manager George Hartz's regime is a matter of favorable comment. The house had run down when Mr. Hartz took hold of it, but in an incredibly short space of time he has put it on a most prosperous footing. The Lyric Theatre both in front and behind the curtain is conducted in the best manner. Every detail is personally supervised by Mr. Hartz and his assistant, Mr. Black. Attractions that play the house unite in saying that it is conducted like a metropolitan theatre.

Considerable interest attaches to the first production of the new play, On Erin's Shore, which will be produced at the Philadelphia National, on Dec. 16. In the cast will be: Edmund G. Moroney, a Philadelphia favorite; Ada Gilman, the well-known soubrette; and James W. Reagan, the minstrel tenor.

The Heart of Maryland will be the opening attraction at the Great Northern Theatre, in Chicago, on the first Monday in September, 1896.

At Rochester, on Nov. 28, Ade Van Etta, supported by a fine company, appeared in Gloriana to a large audience, which was not slow in manifesting its appreciation of the excellence of the acting.

Thomas F. Adkin has signed for two years with The Sages, who will open the season under his management on Jan. 6.

Frank Dietz has been engaged by Clarence Fleming and Frederick Bancroft to look after their interests on the road while Mr. Fleming remains in New York in the fulfillment of his duties as manager for John Hare. Mr. Dietz will join the Bancroft company at St. Paul on Dec. 4.

Charles Leonard Fletcher closed his company last week, but will go out again the first week in January, making a special feature of A Parisian Romance, and alternating with Dr. Jekyll and Mr. Hyde, and a new play of his own, which he has just completed, entitled Her Father's Name. Mr. Fletcher is now in Chicago arranging a route through the Southwest.

During the recent illness of William Taylor, of The Land of the Midnight Sun company, his part was taken by Edward Franklin, who proved himself fully equal to the part.

Charles T. Ellis played at the Bastable Theatre, Syracuse, on Thanksgiving night to the largest audience ever within its walls, at prices ranging from twenty-five cents to a dollar. The receipts were \$1,425.

THE DRAMA IN PARIS.

PARIS, Nov. 14.
The fun of little plays still continues at the Odéon. Two more of these evanescent productions have just been brought out at the second Théâtre Français. Both were comedies and in prose, there being three acts of one and one of the other.

As it happened the shorter was the better. La Demande, by M. Jules Renard, a highly popular humorist here, of the "pièce sans rire" school, and M. Georges Docquois, a witty journalist, is an interesting play, albeit wonderfully wanting in wit for the work of two humorists.

The tale is plainness itself. A rich old farmer, Répin, boasts two daughters, but not equally lovely, and he wants to marry them both, the elder and plainer, however, first. Gaillardon, the suitor, naturally does not see this, as he has eyes only for the young and pretty sister of the unmarriageable first-born. The father remains obdurate in his ideas of the rights attached to priority of birth and Gaillardon is told to marry the elder sister or be gone. All ends well, however, for the ardent wooer, driven to extremities, finds a suitor for the less fair one's hand, which is the best way out of the difficulty.

All the interest of the sketch lies in the detailed picture it gives of the small side of peasant life. Observation of petty follies, however—and especially when brushed in with such tame and dingy coloring as MM. Renard and Docquois have laid on their palettes for the occasion—soon pall, and on the whole everyone was glad La Demande was a one-act play.

A PLAY BY A COMEIMAN.

Crise Conjugale, by M. Berr de Turique, is longer and correspondingly duller. To begin with, the plot is unfortunate. The crisis in question is brought about by Henri de Lancay having paid a visit to a former flame, Georgette, while yet but a two-month married man, and having been caught coming out of the said Georgette's door by his wife, who had lain in wait for him in a cab. Marie de Lancay punishes her spouse, though he is repentant, by keeping him at a distance for a year, threatening to shoot herself whenever he shows signs of marital amorosness. Henri resorts to a new but not particularly delicate method to mollify her. He encourages the advances of a professional seducer, M. de Mornand, who so encompassed the poor girl that she nearly falls into his net. Whereupon the husband steps in and catches her in the nick of time. The play is most unsatisfactory in character as well as in plot, but it is well acted, Mlle. Lara being especially good as Marie de Lancay.

A third little play completes the meagre list of this week's novelties, this being another one-act comedy by M. Adolphe Aderc, which serves as a curtain-raiser to M. Auguste Germaine's Famille, just revived at the Gymnase.

NOT A VERY MORAL PLAY.

L'Un Pour L'autre is not a moral tale. Luce Aubert, the heroine, is an actress, and the mistress of the Duke of Clarence—an odd name to choose. The Duchess, however, who is highly connubial, does not like her husband's ways, and nothing daunted, goes in person to interview Luce. She has a little arrangement to propose. Luce shall give up the Duke, and in return, Prince de Montreux, equally swell and quite as rich, is to be handed over to her. The Duchess appears to know all about the said Prince's heart, by the way. Be that as it may, Luce, together with Michon, the lover of her choice, but not the one who furnishes her wardrobe, accepts the proposal, exchange being in this case no robbery. This extremely cynical but witty sketch pleased the Gymnase audience highly.

ANGIER'S STATUE.

Emile Angier's statue, which is in process of erection in front of the Odéon Theatre—and does not promise much, by the way, as a work of art—being about to be unveiled, the Comédie Française will give a special performance to-morrow night of Le Post-Scriptum, the first act of Le Fils de Giboyer, and L'Aventurière, before which last piece Mlle. Bartet will recite a poem by M. Jean Richepin in honor of the dramatist.

L. JERROLD.

THEATRICALS IN AUSTRALIA.

SYDNEY, N. S. W., Oct. 28.
Williamson and Musgrove's Comic Opera company, which followed George Edwards' Gaiety Girl company at the Lyceum Theatre, has concluded a successful season of popular revivals and is now in Melbourne where they open at the Princess's Theatre. Joseph Yapley, the popular tenor of the company, has concluded his engagement with the firm, and leaves immediately for London, his place being filled by Courtice Pounds, late of the London Savoy, where he has recently been appearing in The Chieftain.

AMERICAN ACTORS IN AN AMERICAN PLAY.
In Old Kentucky, the American drama by C. T. Dacey and Arthur Shirley, began an engagement at the Lyceum on Saturday last. The cast includes Helen Dauvray, William Elton, Granville Blake, King Hedley and D'Orsay Ogden, Scott Inglis and Harrie Ireland, late of George Rignold's company, and Nellie Mortyne. The play is sufficiently sensational to draw like a mustard plaster. Phil Goatcher is responsible for some excellent scenic effects and George Darrell is stage manager.

ANNIS MONTAGUE.

On the 17th inst., a benefit was tendered to Annis Montague, widow of the late Charles Turner, who died in New Zealand last July. It is Mrs. Turner's intention to return to her relatives in Honolulu. Miss Montague originally studied singing in Paris under Wartell, the tenor who taught Christine Nilsson, and also under Bellari, a Spanish tenor. Her professional debut was at Booth's Theatre, New York, in the soprano role of the Queen in Les Huguenots, with Marie Rose as Valentine. In 1878 Miss Montague was engaged for the Heine-Kellogg American Opera company, with which combination she first essayed dramatic roles. In 1880, the year of her marriage, she and her husband visited Australia for the first time, founding the Montague-Turner Opera company, at one time so successful. In 1885 they returned to New York under engagement with Madame Thurbur's Opera company, appearing as Elsa and Lohengrin in New York, Boston and Chicago. Mr. Turner about the same time sang with the Theodore Thomas Orchestra. In 1880 both artists returned to Australia, singing at the Halle-Nerida concerts, and afterwards resuming their operatic engagements until Mr. Turner's untimely death.

AT HER MAJESTY'S.

At Her Majesty's Theatre the new management are doing well with The Prairie King. King Hedley, who has gone over to Williamson and Musgrove's Lyceum company, has been replaced by Harry Pimner, a capable Australian actor.

Robbery Under Arms will be the next change of bill at this theatre, when Alfred Dampier will reappear as Captain Starlight.

A NEW MUSIC HALL.

A new music hall is now completed in George

Street, and already the foundations are laid for a palatial edifice in Pitt Street. Variety business is booming. "Tiny" Coleman, who was engaged by Harry Richards in America, has caught on at the Tivoli. Richards has also engaged the Cronley Sisters, duettists and dancers, who leave London in December next.

The Land of the Inca, a New Zealand play by George Leitch, after a successful tour of New Zealand, is now doing well at the Theatre Royal. It is chiefly spectacular, though George Leitch has a very good low comedy part as a "longshot" man.

Roland Watt Phillips, daughter of the author of the Dead Heart, produced by Sir Henry Irving at his Lyceum, is returning to Australia. She was a member of Mr. Rignold's company. Mabel Hardy, who came out with the Dacres, is returning to London.

Kennedy, the mesmerist, after a grand season here, is now in Melbourne under L. J. Lohr's management.

PLAYED AFTER TWENTY-FIVE YEARS' RETIREMENT.

W. J. Wilson, one of our oldest actors, made his appearance after twenty-five years' absence from the boards, on the 22d inst. at her Majesty's Theatre, the event being his benefit. Of late years he has confined himself to management. He is the father of Frank Hawthorne, a capable young actor. In 1870-71 he was lessee of the old Queen's Theatre, and played Glavie in The Lady of Lyons with the Bandmann-Palmer company. A year or two later he introduced us to Mary Goldstone in Frigol Fro. From 1884-85 he was sole lessee of the Opera House, during which time he was joined by the Majerons.

Messrs. Brough and Boucicault will occupy the Lyceum at Christmas. They are now in New Zealand.

Flora Graupner has returned to the comic opera company, after a long absence from its ranks, necessitated by her having overtaken her voice. She reappeared in her old rôle in The Old Guard.

P. Bathurst, a son of Kenna, of the firm of McMahon and Kenna, who imported Morocco Bound, has joined the opera company. He has a pleasant baritone voice.

A. E. Greenaway and his wife, Ina Lawrence, have left for South Africa under engagement to Charles Holloway.

J. P. Sazanelle is booked for an Indian tour next year.

Fitzgerald's European combination is drawing well at the Exhibition Building. Their entertainment is on the lines of that of the Royal Aquarium, London.

E. NEWTON DALY.

MELBOURNE, OCT. 28.

The last week of the Gaiety company commenced on Saturday when In Town was produced to an overflowing audience. It passed off more brilliantly than on its first production. Decima Moore's singing was better than ever.

Next Saturday Williamson and Musgrove's Royal Comic Opera company will appear in the Old Guard, when our new Governor, Lord Brassey, will be present.

The magnificently staged drama, Joseph of Canaan, was repeated at the Theatre Royal on Saturday to a large audience. Mr. Rignold as Joseph and Miss Maud Williamson as Avesha acted with great effect. Joseph of Canaan will be withdrawn next Saturday, when the drama, Man for Man, will be produced.

At the Cambridge Percy St. John's Minstrel company made their last appearance. The musical part passed off very successfully, and the burlesque, Sinbad the Sailor, was well rendered. A benefit is to be given to Mr. Callaghan on Tuesday night.

The programme at the Opera House was especially good. Ada Barker, Ettie Williams, Eva Clements, Millie Herbert, and Florrie Ford contributed a number of songs and pretty dances. Alice Leamar, the young actress who made such a great impression in Melbourne when she was a member of the last Gaiety company, is announced to appear shortly.

Harry and Charles Cogill are doing good business in Yassmania with a strong minstrel show.

The Gaiety Theatre was reopened on Saturday night under the management of Phil Stuart in conjunction with Frank Clark. Larry Dooley, Ida Merton, Neva Carr-Glynn and the Anderson Sisters appeared.

Charles Holloway will shortly open the Alexandra Theatre with a dramatic company under the management of W. Anderson.

George Rignold has several new plays to produce after Joseph of Canaan.

Billy Elton appeared with the Gaiety company at the Princess's in Gentleman Joe. He took the part in place of Mr. Monkhouse, who has left for England.

Myra Kemble and Grace Noble have been engaged by Williamson and Musgrove for their new dramatic company in A Royal Divorce.

Mr. Brough has several new plays to produce in Australia. Among them are Nancy and Co., The Passport, and Casting of the Boomerang.

The Gaiety company will sail for London on Saturday, Oct. 28, on the Oruba.

On Monday night every lady visitor at the Princess's was presented with a beautiful photo of all the Gaiety company taken in costume.

JAMES M. ROBINSON.

NOTES FROM ABROAD.

A new play by Richard Nordmann, the author of Fallen Angels, was recently produced at the Residenz Theatre, Dresden. The title is Die Überzahligen (Those Who Did Not Count). The story is as follows: An old man named Ristel is an inmate of a hospital. He has six children. One of his sons, through a fortunate marriage, has become affluent, but is of very little assistance to his less wealthy brothers and sisters. One of the former is sentenced to prison for theft. He is assisted by all of his relatives with the exception of the one who is best able to help him. The defaulter is saved. The rich brother is finally himself ruined by speculation, and "those who did not count" remain by him and help him.

Robert Freund, the pianist who is to visit America shortly, gave a recital in Zurich recently for the benefit of the Liszt monument.

A new play by MM. Busnach and Duval, entitled Le Remplacement (The Substitute), was produced on the 24th ult. at the Paris Vaudeville. It is reported to have proved highly successful. The subject is the French law which, after a divorce is granted, forbids marriage between the guilty parties.

There was a notable benefit performance at the Paris Gaiete Theatre recently. It was for Madame Agar, the great French tragedienne, who flourished some twenty years ago and who is now almost forgotten. On the stage were seen not only the best Paris actors, but six great poets—François Coppée, Jean Richepin, Amand Silvestre, Catulle Mendès, Sully Prudhomme, and J. M. de Heredia. The object of the benefit is to raise a handsome tomb to the memory of the great actress.

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READ THE LATEST FROM PHILADELPHIA, WEEK OF OCT. 28.

It is doubtful if a more delighted or better pleased audience ever filed out of the People's than that which witnessed the new electrical and spectacular production of Goethe's immortal story by Joseph Callahan last evening. Never in the history of theatres has any play had a more elaborate production. The best electrical and mechanical devices that would add to the effectiveness of the stage settings and lend splendor to its many weird scenes have been adopted. The Grand Plaza of Nuremberg, the Town Square and Marguerite's cottage and garden form a handsome set, and the celebration of Walpurgis' night on the Brocken was a most impressive spectacle. Mr. Callahan gave a brilliant impersonation of Mephisto. Mr. Callahan was compelled to step before the curtain in response to loud calls and to make a short speech. A large and appreciative audience greeted Joseph Callahan's production of Faust at the People's Theatre last evening. The stage effects were truly beautiful and appropriate. The Brocken scene was an excellent illustration of stage-craft, and the other scenes won applause.

Beatrice Ingram's Marguerite was a praiseworthy impersonation of an important character. The Bulletin. Mr. Callahan should feel gratified at the manner in which his efforts were received, and the audience is to be congratulated on being given such a remarkably smooth and altogether brilliant presentation of this most interesting work. The Brocken scene, showing the revel by night with brilliant effects, was one of the finest scenic displays of the season, and was followed by tumultuous applause. The other acts were equally well set and the company was uniformly good. The Inquirer. No attraction that has ever appeared at the People's Theatre drew a more satisfied audience than the new production of Faust given last evening, by Joseph Callahan. It was a theatrical event of more than ordinary interest. All that is weird and fantastic in mechanical stage-craft is added to the thrilling story of Irving's version of Goethe's poetic dream. Mr. Callahan's impersonation of His Satanic Majesty was all that could be desired by the most captious critics. He had the assistance of original creations of the scene painter, and illuminated by the latest electrical effect. The Brocken scene, so closely identified with the production of Faust, was given in a manner last evening that called forth praise. The Star. Mr. Callahan appeared as Mephisto and he scored a genuine success, being greeted with enthusiastic applause. He certainly showed himself to be an actor of no ordinary ability. Mr. Callahan has introduced many new features in his production and made some radical changes that it must be confessed are exceedingly enjoyable. The News.

FAUST—PEOPLES' THEATRE.—Joseph Callahan's production of Faust, which was disclosed for the first time at the People's Theatre, attracted one of the largest audiences of the season to Manager Bradenburgh's play house. The audience was disposed to be critical yet the thorough excellence of the entertainment early won its approval and when the curtain fell upon the Brocken scene the applause lasted for several minutes. The curtain was raised again and again upon this scene. Mr. Callahan's Faust is an expensive production, the Brocken scene being an admirable example of stage-craft. The Apotheosis was also a fine picture, and other scenes won applause. Beatrice Ingram acted Marguerite in praiseworthy style, and other parts were enacted by capable players. There were two quartettes and their songs were a feature of the entertainment. The Record. As a result of previous announcement to the effect that on the stage of Manager Bradenburgh's neat and cosy theatre there would be an elaborate rendition of Faust, by Mr. Callahan and his competent company, last night there was an unusually large and appreciative audience present. In this production Hades, as presented is a marvelous glimpse of Dante's immortal description of the walls of the damned on their downward way to their eternal abiding place. In the midst of this terrible scene Mephisto is pictured in mid-air, his fiery and sharp-clawed wings fanning the tongue of fire over the lost soul, while the owls screech and the unfortunate howl with anguish and remorse. In the last act he represented a picture of untroubled beauty and unsurpassed splendor. It is the ascension of Marguerite among angels to Heaven amid music. Mr. Callahan was loudly applauded and was the recipient of a beautiful wreath made of roses. The audience at the conclusion of the performance called upon him for a speech. In reply he thanked the large audience for their kind appreciation of his work. The male and female quartettes, accompanied by the Florentine choir singers, made a great hit.—John W. Conrad, The Item. The production itself is a long way ahead of any other given in America.—Alltown News, Oct. 27th.

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